

APOLO

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CONNOISSEURS AND COLLECTORS



JULY, 1936

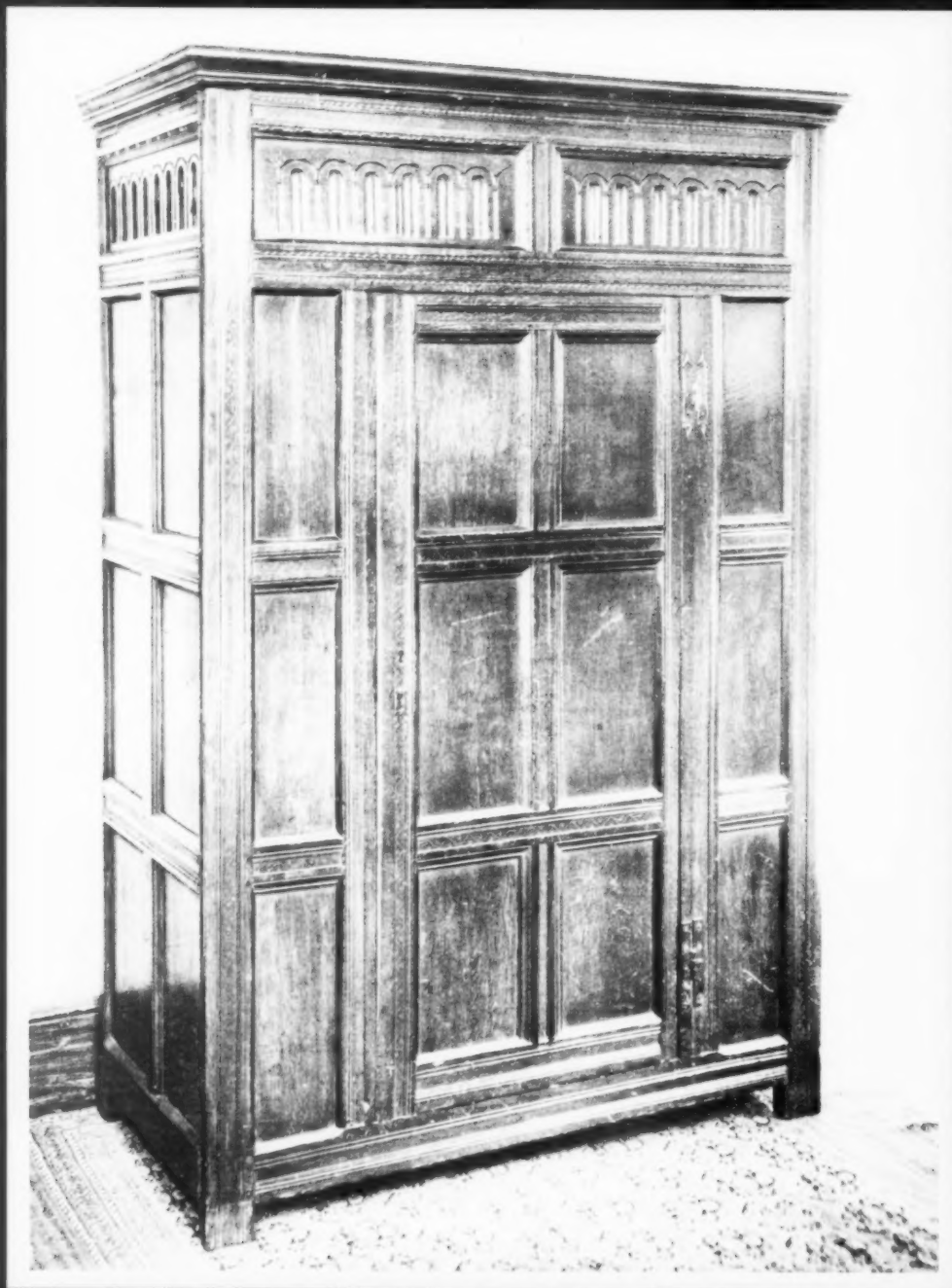
VOL. XXIV. No. 139

TWO SHILLINGS

APOLLO
S. W. WOLSEY

(PROPRIETORS: S. W. WOLSEY, LTD.)

GENUINE EARLY PERIOD FURNITURE AND DECORATION

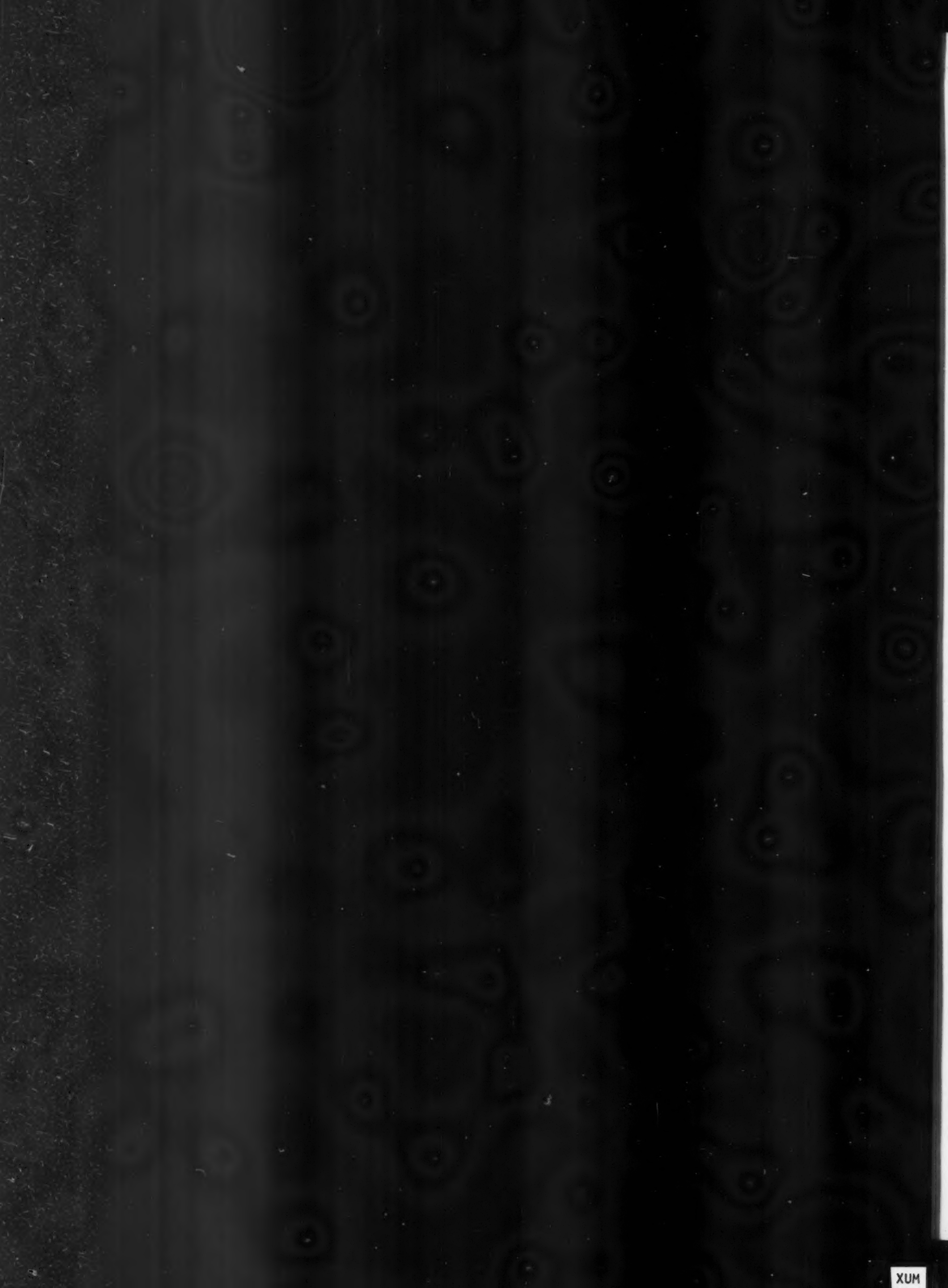


SEVENTEENTH CENTURY

Oak panelled Wardrobe with carved frieze; good colour and condition.
6 ft. high, 4 ft. wide, 2 ft. deep.

71-72, BUCKINGHAM GATE, LONDON, S.W.1

TELEPHONE: WHITEHALL 8094





VASE, CELADON WARE, WITH INCISED DECORATION; COREAN; 12th CENTURY.
(Eumorfopoulos Collection)

By permission of Messrs. Ernest Benn, Ltd.



Fig. 1. FIGURE OF A BOAR, GREEN-GLAZED EARTHENWARE.
Period of the Han Dynasty. Length 5½ in.

THE EUMORFOPOULOS COLLECTION

BY W. B. HONEY

I. CERAMICS

THE exhibition in its entirety at South Kensington of the George Eumorfopoulos Collection is a national and historic event in more ways than one. It celebrates, on the one hand, the occasion of its purchase by the State; and the collection may be regarded as an admirable nucleus of what it is hoped will one day be our national collection of Far Eastern art, housed in an Oriental Museum. On the other hand it makes clear to us, in a way never before driven home, how far we have advanced in connoisseurship during the last quarter of a century. It is now twenty-six years since George Salting's great collection of Chinese porcelain became the property of the Victoria and Albert Museum. No collector of his time had a more discerning eye for quality in an object of art, however novel or unfamiliar it might be, but at his death in 1909 no more than a couple of dozen pieces purporting to be of earlier date than Ming had been added to his collection. Most of these were acquired only two years before his death, and though they included a superb piece of what we now recognize as Sung *ko* or *kuan* ware, they were for the most part only the imitations of the Sung porcelains made in

Canton stoneware of the XVIIIth century. So little were these things understood that a Chien bowl which strayed into the Salting Collection in 1895 was then called "Chinese or Japanese."

It is interesting to ask ourselves whether our newly-found appreciation of the earlier Chinese wares is so entirely a matter of the discoveries made in excavations during railway construction, as is usually alleged, or is not rather the consequence of a new taste which has found the material it wanted, material which before passed unregarded. Admittedly much has come from excavated tombs, but much too has come from Chinese collections which had already in Salting's time begun to be drawn upon for the European market. By 1901, the date of Cosmo Monkhouse's book on Chinese porcelain, and even earlier, taste was already turning to a large extent from the painted porcelains to the monochromes, though still limiting its attention to the XVIIIth century types. The turquoise, the *sang-de-bœuf* and the *flambé* glazes were regarded as the supreme achievements of the Chinese potter. Beauty of form and quality of glaze were the merits looked for by discerning critics, and these were being emulated by the more adventurous European

ceramic artists of that time, by William Burton and Bernard Moore in England, and by Chaplet and Delaherche in France. This is an index of the public interest, like the parallel efforts in copying the Sung wares made by our artist-potters to-day. Our modern interest in form and glazes has grown out of this earlier appreciation, so that I am inclined to answer that it is taste that has changed, while knowledge and the available material have kept pace with it, largely through the accident of China's unhappy state of "development" and disorder.

But to say that taste has changed is still to leave the ultimate question unanswered. How has the change been brought about, we may ask. Is it the work of a mythical "spirit of the age," or due to the taste of individual men? We may recall the question of Mr. Granville Barker's tragic hero: Is man the reformer or does Time bring forth such men as she needs, and lobster-like can grow another claw? And it is not only taste in Chinese objects that is in question here. Stress on form, a hatred of "fidgety decoration" are characteristic also of our modern taste in furnishings. Here, too, the same question may be asked. There is no doubt what Carlyle's answer would have been, and we may congratulate ourselves that such collectors

as Mr. Eumorfopoulos have had the prophetic sensibility to recognize the merit of so much previously unfamiliar and even to our grandfathers forbiddingly crude and unfinished-looking pottery, to perceive the unclassical

strength and significance in the carving and shaping of so many metal and stone objects from the Far East. Mr. Eumorfopoulos's interest has always been æsthetic interest, and archæology and folklore, though illustrated by his collection, were never his prime concern, however much the more trivial sorts of tomb-furniture may figure in the popular accounts. It is to the æsthetic interest, then, of a few selected objects in the collection that I propose to call attention in these notes.

The study of chronology in the arts should have for its object the differentiation of the various ideals which have animated artists in different times. With the recognition of different aims, of a changing artistic language, one avoids the error of the single standard. Each period brings its own æsthetic. We can now form a tolerably

complete picture of the Han wares (206 B.C.—A.D. 220) with which the art of the Chinese potter virtually begins. With China an empire, adventurous and receptive, reaching out towards new contacts with the West, as far even as



Fig. II. VASE, GREEN-GLAZED EARTHENWARE. Period of the Han Dynasty. Height 13 in.

Rome, one is conscious of a dynamic but not insensitive vitality that is in strong contrast with the rigid hieratic art of the long feudal period that came before the Ch'in, whose empire the Han extended. The technique of the characteristic Han green glaze may well have been acquired from the Roman potter, specimens of whose work were probably brought home with Syrian glasses by the Han sailors. No class of objects shows this nascent vitality so well as the small bronzes and jades and pottery figures in animal forms. Not yet advanced to a complete naturalism, such things as the green-glazed pottery boar here figured in Fig. I have a taut significance of line and mass that will recall the modern work of a Gaudier or a Skeaping. The pottery vases, though often admirable, cling to variations on a few basic forms referable to bronze originals. That shown in Fig. II breaks away, however, in a truly ceramic fashion; the sliced faceting of the high foot has a delightful spontaneity, while the proportions are typical of a great deal of Chinese art in being altogether wrong by the Classical standard, but satisfyingly right by the Chinese.

The divisions and disturbances that followed the break-up of the Han Empire had no reflection in pottery comparable with that to be found in painting and sculpture, which show the influence of the other-worldly Indian Buddhism, then in the full tide of its spread over Eastern Asia and the Islands. Not until the T'ang (618-906) does pottery achieve a positive style again, and here we meet a culture that is once more full of vitality, adventurous and receptive. What Classical influences may not have affected the form of the lovely vase in Fig. III? But here again the proportions are hopelessly wrong by the Classical canon. In T'ang pottery we meet, too, for the first time in Chinese wares a beauty of varied and vivid colour, in rich blues and greens and yellows, well seen in the dish in Colour Plate I. There is a great freedom and vigour about most T'ang art, allied to a subtlety and delicacy that are not unexpected in the golden age of Chinese pottery. The Eumorfopoulos Collection is perhaps richer in the smaller T'ang objects than in any other department, and in pottery the little boxes and covered pots and the very beautiful straight-sided cups, such as those in Figs. IV, V, VI, are very characteristic of the T'ang refinement.

Broadly speaking it is by a lack of forward-looking adventurousness and energy that the China of the famous Sung Emperors (960-1279) is distinguished from the T'ang. Heirs to great material luxury and splendour the Chinese of this mediæval period turned back to antiquarian scholarship and meditative philosophy. A typical figure was the Emperor Hui Tsung himself, painter-philosopher and collector of ancient jades and bronzes. Small wonder, then, that the characteristic Sung pottery should reflect these antiquarian tastes. Shapes were better liked for recalling the bronzes, and the unique and lovely material of porcelain was made to imitate the precious jade, or at all events to achieve a kindred sort of beauty. Now the commonest "impurity" in potters'

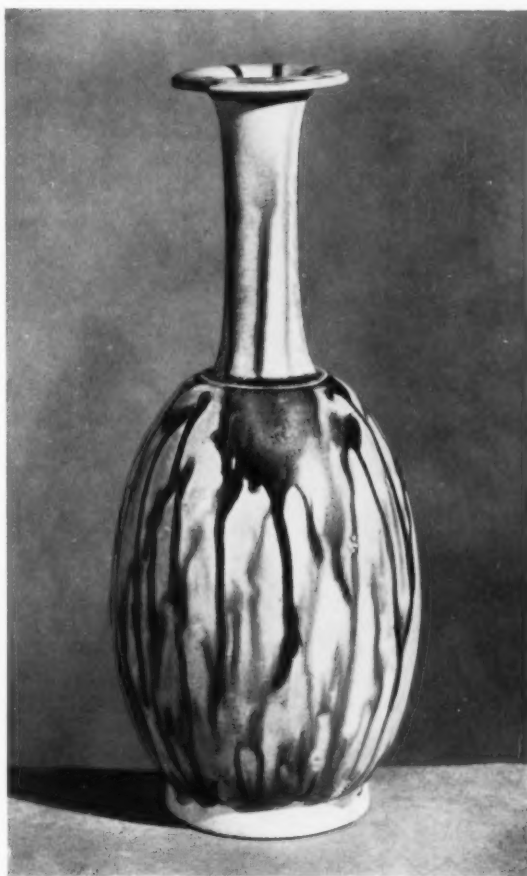


Fig. III. VASE, EARTHENWARE, SPLASHED WITH GREEN AND BROWN. Period of the T'ang Dynasty. Height 6½ in.



Fig. IV. BOX AND COVER, EARTHENWARE WITH BLUE AND YELLOW GLAZE. Period of the T'ang Dynasty. Height $3\frac{1}{2}$ in.

clays is iron ; it gives a brown or green colour to glazes, and it was natural that the Chinese potter working by experiment only should chance upon the greenish colour we call celadon. The earliest known porcellaneous ware made in China (dating from the IIIrd or IVth century) are brownish or olive-green from the use, deliberate or accidental, of ferruginous clay, and by Sung times the grey-green was established as a favourite glaze. And what have been called the "classical wares" of that period have now been recognized as no more than variants of the celadon, which from one kiln inclined to blue or grey, from another was more definitely green. These Imperial wares were much praised in old Chinese writings, and the texts have been endlessly discussed in Europe in recent years. The exhibition at Burlington House of many pieces from the late Imperial Collection served to show how slight were the differences between the recorded types, which European scholarship had tended to make quite distinct. It might have been

supposed that the celadon from Lung Ch'üan would bear some resemblance to the *ko* (made by the elder of the two brothers named Chang at that place), but that the *kuan*, or Imperial ware made at Kai-fêng Fu in the North and Hangchow in the South, and the *fu*, made originally for the palace at Ju-chou, should all come so close to one another, was hardly expected. Even the famous ware of Chün-chou, familiar to us in its crimson-splashed *flamé* varieties, was most valued when its colour was an even pale lavender. The surface-texture in all was smooth, the glaze dense and opaque with the mutton-fat quality of the most admired kind of jade. These were the wares that best satisfied the Imperial taste, the refined, slightly antiquarian, delicately sybaritic taste of the connoisseurs of that remote mediæval epoch, whose gossip has come down to us in the Chinese books. The Eumorfopoulos Collection includes several masterpieces of each of these kinds, but it would be useless to figure them here since their chief merit lies in their glaze-quality, which can scarcely be appreciated by any contact less intimate than handling provides. But not less attractive to our eyes are



Fig. V. BOX AND COVER, EARTHENWARE WITH BROWN AND YELLOW GLAZE. Period of the T'ang Dynasty. Diameter $3\frac{1}{2}$ in.

some of the "common" Sung wares, hardly thought worthy of mention in the old books. These have a vigour that pleases us, however they may lack the perfect finish and the admired bronze shapes of the palace pieces. It seems, indeed, that the Imperial taste has always erred on the side of smoothness and over-refinement. A certain roughness gives an impression of spontaneity that is agreeable to the Western ceramic sense and even accords with some Far Eastern ideals of beauty, as in the Japanese tea-ceremony. Sung fashionable taste deplored decoration of every kind, but the great pottery centres making everyday wares enjoyed greater freedom. Chief among the latter was Tz'ü Chou, in Chihli. The name means "pottery town," and the activity of the place has lasted for something like fourteen centuries, down to the present day. On the innumerable store-jars and wine-vessels made there in Sung times the most noble forms are wedded to decoration in many tones of brown and black, either painted over a creamy slip or produced in ingenious counterchange of light and dark by the *sgraffito* process of cutting away a layer of pigment to a differently coloured stratum below. The vase here figured in Fig. VII shows an admirable use of black slip cut away to leave a bold design. The great jar in Fig. VIII may have come from one of the other potteries in Northern China, in Honan or Chihli. Though without "refinement" it is a ceramic composition of the utmost grandeur; its slowly ascending form, its bold horizontal ribbing (coming naturally from the thrower's fingers), and its free cascade of black over an olive-brown glaze make up a sort of grave counterpoint. Equally belonging to the authentic potters' art of manipulating clay is the lobed form of the lovely jar in Fig. IX. This has the beautiful warm brown glaze especially esteemed in Japan under the name of *kaki* (persimmon). Its light-coloured body suggests that it was made in the North, rather than in the southern province of Fukien, where at Chien-ning Fu the famous brown and black *temmoku* tea-bowls were made in quantity. But brown and black glazes were common property among potters in many parts of China.

True celadon, besides the palace varieties already mentioned, ranged from those with dense bluish green glaze wares, supposed to have been made at Lung Ch'üan by the younger Chang, to the watery-glazed sorts made rather

later at the neighbouring Ch'ü Chou, also in Chekiang province. The translucent-glazed varieties were especially suited for decoration carved and incised in the paste, a form of handiwork in which the Chinese potter has always excelled. Kindred wares were made in many places. The much-discussed *pi-sé*, or private ware made for the princes of Yüeh, was a greyish ware from another town in Chekiang, and a great deal of celadon seems to have come from Honan; this last is usually olive-green and mostly carved and incised, and in some ways akin to another class not always remembered in Chinese exhibitions. I refer to the Korean wares which, though authentically Chinese, were not included at Burlington House. In the Eumorfopoulos Exhibition they are happily well represented, and I reproduce here (Colour Plate) one of the finest known examples, with incised decoration of the most sensitive beauty and strength.

I have so far said nothing of white porcelain, the proverbial china-ware of the West. We know that something of the sort was made as early as the IXth century, but it was apparently ranked below the jade-like wares I have mentioned. Though there is no record at all of the



Fig. VI. CUP, EARTHENWARE WITH GREEN GLAZE. Diameter 4 in. Period of the T'ang Dynasty.



Fig. VII. VASE, STONEWARE WITH DECORATION INCISED THROUGH A BLACK SLIP. Period of the Sung Dynasty. Height $4\frac{1}{2}$ in.

bluish-white *ying-ch'ing*, we learn from the Chinese books that a creamy-white Palace ware previously made at Ting Chou in Chih-li was after the transfer of the Court to Hangchow made in Kiangsi province, and it was here that the beautiful specimen figured in Fig. X was probably made. Sir Percival David possesses a somewhat similar bowl with an inscription linking it with that region. The provenance is interesting because such wares are in a sense the ancestors of all the white porcelain made in such quantity in the Ming and Ch'ing periods at Ching-tê Chên in Kiangsi.

One cannot help wondering whether it was the temptation of a clean white ground as a field for painting that started the movement in favour of decorated porcelain. But white pottery has always had its attractiveness among people of widely different cultures. A white-burning plastic clay not being available, potters have covered their red or buff wares with a "slip" of pipe clay. Some abstract notion of purity or even a practical concern for cleanness

may explain the attraction. There is good reason to think that the cobalt-blue pigment, which as far as Chinese porcelain is concerned was the characteristic medium for painting, first came to China from the Near East, through the Mongols in the Yüan period (1280-1367), and that in this matter of technique the Chinese were followers not innovators. The Mongols were the great intermediaries and disseminators. However that may be, the Chinese were quickly masters of the new craft, and by 1368, at the beginning of the Ming period, they were capable of the utmost refinement and precision in the art of blue painting on fine white porcelain. The Ch'ing porcelains we have known and studied for eighty years, but the recognition of the Ming qualities has been the work of the present century. In that research Mr. Eumorfopoulos has played no small part, as his collection bears witness. The early books on Chinese porcelain all supposed that the Ming wares were necessarily crude and rough, but we know now that the Chinese potter was an

THE EUMORFOPOULOS COLLECTION



Fig. VIII. VASE, OLIVE-BROWN GLAZED STONEWARE. Period of the Sung Dynasty. Height 18½ in.

A P O L L O



Fig. IX. VASE, BROWN-GLAZED STONEWARE. Period of the Sung Dynasty. Diameter $5\frac{1}{2}$ in.



Fig. X. BOWL, TING WARE. Period of the Sung Dynasty. Diameter $8\frac{3}{4}$ in.

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Fig. XI. BOWL, PORCELAIN PAINTED IN COLOURS. Mark and reign of Ch'eng Hua (1465-1487). Diameter 3 in.

accomplished ceramic painter already in the XVth century, and reign marks that were formerly thought commemorative are now accepted as "of the period." The question: A Yung Chên copy or a Ch'eng Hua original? is now often decided in favour of the older date. The beautiful cup figured in Fig. XI is one such piece. Here the painting has a freshness and delicacy that one is tempted to call "primitive," having in mind the thrilling novelty of a new technique. Crudeness is left far behind. China under the Ming was nation-conscious, and it was largely a period of revival. Back to T'ang seems to have been a motto, and Ming shares to

a large extent the strength and vigorous movement and love of colour of the earlier age. It is represented in all its phases in Mr. Eumorfopoulos's collection, and even the Ch'ing porcelain is not absent, though it is the rarer, more unusual, pieces that have attracted him. For the customary splendours one must go to the Salting Collection. This is as it should be. To make something merely "representative" is a dull ambition in a collector. Here enthusiasm and delight have been lavished on the austere early pottery, and it is in this way that the collection and the collector have, as I have said, made history.

SATINWOOD IN MRS. DENIS KING-FARLOW'S COLLECTION

BY M. NEVILL

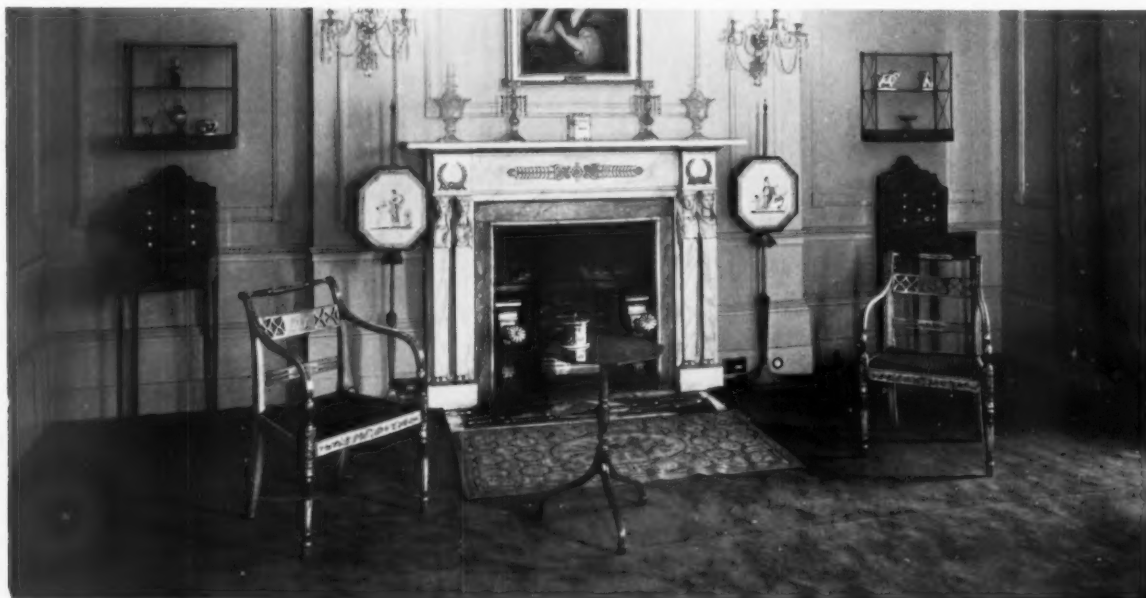


Fig. 1. THE DRAWING-ROOM, 8, HANOVER TERRACE

THE production of furniture in light woods (chiefly satinwood) dates from the period when English interiors of the classical revival were gay with colour. Satinwood appears in a commode made by Chippendale and Haig in 1770 for Nostell, but its earliest appearance among the Lord Chamberlain's accounts in the Record Office is in 1780, when the cabinet-maker William Gates supplied the Prince of Wales with "a very neat Pembroke table of satinwood ovals, crossbanded and inlaid at top with different woods, very neatly engraved in the form of a shell." Satinwood, as Sheraton writes in his "Cabinet Dictionary"¹ (1803) had been very "much used for the last twenty years," and this reference gives the approximate date limit for the production of fine satinwood furniture. Its novelty, its "fine straw colour," and bright rippled figure attracted both cabinet-maker and client, and Sheraton wrote that "no instance in nature yet discovered does

exceed the beauty of the richest sort of it." Satinwood was used almost entirely for veneering during the late XVIIIth century; and its effective colour was set off by borders of kingwood and tulipwood, and by marquetry reserves. On large surfaces, such as the cupboard doors of commodes and cabinets, the wood was often feathered to show its figure to the best advantage. This varies from a plain grain to a rich rippled and feathery figure, which can be observed in important pieces, such as the cabinet (Fig. VI). "Fine flowery and mottled fiddleback figure" is noted as characteristic of West Indian satinwood in a work on modern furniture veneering.²

The wood was highly polished, without staining, to enhance its natural colour.

In some earlier examples made by Chippendale, for Harewood House, the marquetry reserves are large in scale, and the designs consist of vases, pateræ, and festoons and

¹ *Cabinet Dictionary*, 1803, page 314

² Hills, *Modern Furniture Veneering*, page 62

SATINWOOD IN MRS. DENIS KING-FARLOW'S COLLECTION



Fig. II. SATINWOOD SEMI-ELLIPTICAL SIDE TABLE



Fig. III. INLAID HAREWOOD SIDE TABLE



Fig. IV. SATINWOOD CYLINDER-FRONTED DESK.
Circa 1785

arabesques. In furniture designed for a wider public, the marquetry was generally limited to pateræ, elaborated shells, and scrollwork. Marquetry disappeared during the Regency period (1795-1820), when solid satinwood was employed for seat furniture. There was a revival of satinwood during the middle years of the XIXth century, with which the firm of Wright and Mansfield was associated, and in the 1851 exhibition Holland & Sons showed a set of satinwood bedroom furniture, having "the panels of marquetry," each of the inlaid woods being, as in the "ancient marquetry, of its natural colour, and not artificially dyed."³

The satinwood furniture in Mrs. Denis King-Farlow's Collection, which is grouped in the two drawing-rooms in her London house, 8, Hanover Terrace, is seen to advantage against the green painted walls of the rooms. The writing-cabinet (Fig. VI) shows how large surfaces of satinwood were relieved by painted decoration, and by the use of borderings of tulipwood. The upper stage is surmounted by a pediment painted in *grisaille* on a turquoise ground, with a figure of Apollo; and

³ Catalogue of the 1851 Exhibition, page 745

on each of the cupboard doors are four oval *grisaille* medallions of the Muses. In the centre of each door is inserted a convex mirror, a very unusual feature. The lower stage is composed of a writing drawer painted with a festoon of flowers caught up by a medallion of musical instruments and the two handles; while the decoration on the cupboard below consists of two large oval medallions representing Christ in the Garden of Gethsemane, and Hagar with Ishmael, relieved on a turquoise blue background. This cabinet, which was illustrated in the "Age of Satinwood," is in brilliant and untouched condition. The semi-elliptical side-table (Fig. II) also shows the importance of the tulipwood crossbanding and marquetry in the total effect. The pair of small cabinets known in France as the *bonheur du jour* (Figs. VII & I), and the hanging shelves immediately above them show the minute elegance and refinement characteristic of this period, when English cabinet-making reached its zenith. The *bonheur du jour* is fitted with a drawer in the stand, and a superstructure of small drawers. The top of the stand is bordered with a design of wild roses on a cream ground, and the drawer-fronts are

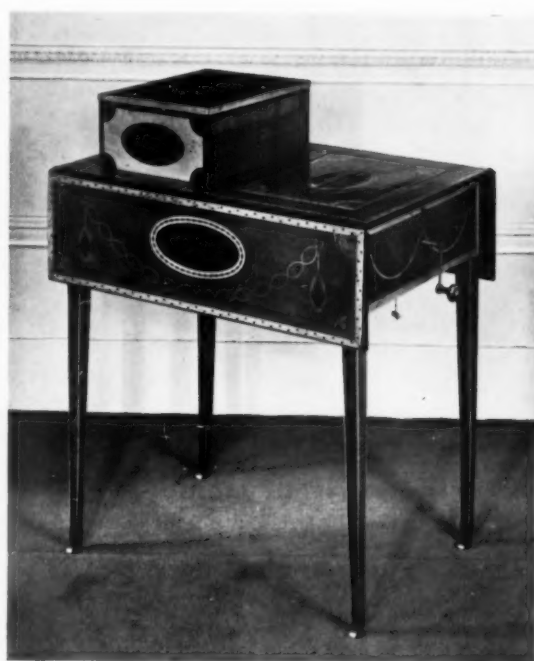


Fig. V. HAREWOOD HARLEQUIN TABLE. Circa 1790

SATINWOOD IN MRS. DENIS KING-FARLOW'S COLLECTION



Fig. VI. SATINWOOD WRITING CABINET. *Circa 1780*

painted with close-set festoons of flowers. The back of the superstructure centres in a female figure painted in monochrome on a dark chocolate ground. A small graduated design is painted on the slender tapered legs and the small knob handles to the drawers are of turned ivory. The hanging shelf (one of a pair) is simple in construction, consisting as it does of a drawer painted with flowers, and two satinwood shelves, which are connected with the lower portion by brass rods and cords. (Fig. VII). In this late Georgian period there was also a large output of furniture made in beech and softwoods and painted to match the coloured woods and hangings of contemporary interiors. The fire-screens are japanned yellow, carrying on the golden hue of the accompanying satinwood, and are painted on the stem with quatrefoils enclosed within a twining ribbon, while the base is decorated with graduated husks in green, black and ivory. The octagonal panels are painted on linen with figures of a woman and child in classical dress. The little table veneered with harewood and inlaid with various woods and with panels of walnut (Fig. V) (formerly in the collection of the late H. Avray Tipping), is interesting for its ingenious "harlequin" mechanism. One half of the centre is fitted with a well, and the other half contains a case of small drawers, which is wound upwards by means of a key. Sheraton, in his *Drawing Book*, describes in detail the mechanism of a similar harlequin table. Its distinctive feature is a till, or box-like structure, fitted with drawers, which is concealed in the body of the table, and made to rise by means of weights. He admits that this mechanism is no new invention, but claims that it had "never been offered to the public on such an improved plan." The nest of drawers or till can be raised to any height until level with the table-top, and when let down until the top is level with the table top, it "can be secured in its place by means of a stop at the bottom, so that if the whole table were turned upside down the till would still keep its place." The plate in the "Drawing Book" showing this mechanism is dated 1792. The satinwood secretaire (Fig. IV) bears on the interior of the drawer in the frieze the label of "Mant, Upholsterer, Cabinet-maker, High Street, Winchester." The cylinder fall



Fig. VII. SATINWOOD BONHEUR DU JOUR (1785) AND HANGING SHELF (1790). (See also Fig. I)

or sliding cover, which is operated by knobs at the bottom edge, which cause it to travel upwards and to occupy a position behind the pigeon holes, was introduced in this country between 1785 and 1790. The interior is fitted with small drawers and pigeon holes, and there is a writing flap covered with leather and rising on a ratchet.



PORTRAIT OF GENERAL SIR JOSEPH YORKE, K.B., AFTERWARDS BARON DOVER.
By J. B. PERRONEAU.

By permission of Messrs. Thos. Agnew & Son, Ltd.

DERBY FIGURES

BY PHILIP BATES



"WINTER"
Fig. IIa. One of a pair of Derby
Figures.



"WINTER"
Fig. IIb. One of a pair of Derby
Figures.

figures and groups than any of its contemporaries. This immediately gave rise to the question, where are these figures which were being produced in some quantities from about 1750 onwards? No collector could point out any such figures in his cabinets. At about this time Mr. Alfred Hutton discovered a very important clue in an album of photographs compiled by the late George Stoner. It was a photograph of a figure clearly noted as having "W. D. & Co." incised in the base (the figure was subsequently traced and the mark verified), the inscription,

without doubt, being a contraction for William Duesbury & Co., the William Duesbury who was at the time the advertisements appeared, in charge of affairs at Derby. This, together with information gathered by Mr. Bernard Rackham, materially assisted in establishing what had hitherto been, for lack of proof, only a theory. Chemical tests on this type of figure were made, and similar tests were carried out with marked Chelsea figures, with the result that, although the paste used for, what were believed to be, Derby figures, was found to contain



Fig I. DERBY: Pair of Figures of Goats, showing painted decoration on base, and unglazed edge.
CHELSEA: Figure of a Musician, showing applied decoration on base.



Fig. V. DERBY : A Group after Meissen, inspired by the " Italian Comedy "

DERBY FIGURES

oxide of lead to about 8 per cent., this ingredient was entirely lacking in Chelsea paste, which was positive proof of a fundamental difference in the composition of the pastes.

These facts being proved, and sufficiently so for the Victoria and Albert Museum authorities to take the step of reclassifying the figures in their charge, it followed that a particular group of figures which had previously been regarded as Chelsea, must now be re-classified. Many of the older collectors, and those who had inherited collections of "Chelsea" figures and groups, greatly resented the change from the accepted ideas and the suggestion that they should re-classify part of their collections. This was, in a sense, understandable, for to the great majority "Derby" had come to mean groups such as "The Coiffure," "Fitting a Lady's Shoe," Dr. Syntax figures and Spengler's classical groups, etc. (the last named, although exquisitely modelled, not possessing the same appeal to collectors of the earlier figures), all known and identified by their marks, and such marking did not commence until fairly late in the XVIIIth century, by which time the quality of the products of Derby had deteriorated. Knowing "Derby" only by such marked pieces of about 1780 onwards, it is quite conceivable that most people would not associate with the factory from which these had come, the charming and delightful figures produced some twenty years earlier, and the general knowledge of Derby figures being limited to the somewhat flamboyant and over-elaborated specimens, it is not without reason that collectors were loath to relinquish "Chelsea" from their simple and beautiful figures and substitute "Derby," which to the majority symbolised garishness — and to a fair degree that prejudice still exists.

The dealer in ceramics does not escape criticism for share in this opposition on the part of collectors, although he is sometimes in a quandary, and possibly lacks courage to give voice to his convictions for fear of giving offence to those collectors for whom the old order never changeth. The Derby factory was, perhaps, pre-eminent in its time, and the figures and groups under review, which hitherto have been proudly exhibited as Chelsea, should now be called Derby with an equal measure of pride. But one still hears of the collector visiting the gallery of a dealer and admiring a pair of figures which, to his mind, are Chelsea, and turning over in his thoughts a suitable position for them in his cabinets, who on being told that they are Derby loses all desire of possession. It can, therefore, be understood that many dealers, to whom the purchase and sale of such figures is purely business, still refer to their Derby figures as "Chelsea," and, until collectors recognize and accept the change which has come about, this will continue. It is the dogmatic collector, unwilling to be convinced or even listen to reasoning, who demands this order of things. On the other hand there are many who would perhaps be willing to embrace the change but cannot differentiate between the products of the two factories. "To see once is better than to hear of a thousand times" is a true Oriental saying, but I will endeavour to enumerate a few points which will, I hope, assist in distinguishing Derby from Chelsea figures.

Modelling is a very important factor. With Derby figures this is carried to a degree of sharpness not found

in Chelsea figures. In the modelling of costumes the difference might be designated as : Derby sharp edges, Chelsea rounded curves. For example, it will be noticed that the folds of a garment on a Derby figure are brought to a very thin, almost knife, edge ; whereas its Chelsea prototype is evenly undulating in this respect, and the former is altogether more clean cut. This sharpness is accentuated by the thinness of glaze used at Derby. Although here, as at Chelsea, pieces were dipped into glaze, we do not find the glaze has run into large clots as can be found on almost any Chelsea piece of the gold anchor period. Fig. I shows a raised anchor period Chelsea figure of a man playing a hurdy-gurdy, and a pair of Derby figures of Goats of contemporary period, *circa* 1750. The latter, it will be observed, has



Fig. III. DERBY : Figure of Vulcan



Fig. IV. DERBY : A Pair of " Ranelagh " Figures

the floral decoration painted on the base, not separate flowers applied as on the Chelsea figure. It is true that on the bases of some Chelsea birds of early period painted decoration is to be found, but this is possibly accounted for by the shape of the base employed, which, being more or less perpendicular in the form of a tree stump, lends itself to this type of decoration, but it is an almost isolated instance, for it is the general rule that on the bases of Chelsea figures, the flower and leaf decoration is applied. Petals and leaves forming the bocage for Derby figures are considerably thinner than those used for a like purpose at Chelsea.

On Derby figures of the earliest period it will be noticed that the glaze does not extend to the bottom

edge of the base, but finishes, more or less, within an eighth of an inch of the base rim. This lack of glaze on the bases of the Goats in Fig. I is clearly discernible, and gives the impression that the glaze has receded. It is a peculiarity accounted for by the fact that during the early period glaze was applied with a brush, the workman so employed apparently omitting to cover the base completely. Chelsea figures, on the other hand, being dipped into glaze, are covered in their entirety.

A further important difference is that the tree-stump support often to be found at the back of a Derby figure is pierced with a circular hole in similar manner to the square hole on Bow figures for supporting ormolu branches, but on Chelsea this does not appear.

DERBY FIGURES



Fig. VII. DERBY: "Squeezes" from moulds showing the method of assembling a figure



Fig. VI. DERBY: "Squeezes" from the original moulds, together with the completed figures



Fig. VIII. DERBY : A Set of " Seasons "

Fig. II is of a pair of Derby figures of Winter of the same period as the goats, and, as with these, it will be seen that the edges of the bases are devoid of glaze, although in this instance it is not quite so noticeable; also the flower decoration on the bases is painted in similar style to that used for the costumes. A Derby figure of Vulcan, *circa* 1760, forms Fig. III. Although this particular model is somewhat rare, it exemplifies the chief characteristics of figures of the period. The drapery is decorated with flowers in natural colours on a yellow ground, and lined with pink of the crushed strawberry tint, the latter colouring often being used for this purpose. Dealing with colours, an important feature of Derby figures of this period is the reddish-brown colour, ringing a darker pupil, which is used for the iris of the eye, and quite often the lashes and brows are picked out in the same colour. Chelsea, on the other hand, painted the iris considerably darker and actually more natural in tone. The figure of Vulcan is an excellent example of the sharpness of modelling previously referred to. The glaze, where it has run a little thickly into indentations, is yellowish, whereas glaze on Chelsea of the same period is green, and it will be noted as a general rule that the under side of Chelsea bases are glazed and Derby are not.

A very outstanding difference between Derby and Chelsea figures is in the finish of the decoration. This distinction is not apparent at a casual glance, but take up a Derby figure and look behind it, as it were, and examine the parts not ordinarily seen. It will be observed that in such places as the back of the legs where joined to the trunk of a seated figure, the portion of a garment in close proximity to bocage and other parts not easily accessible to the paint brush,

the decoration has not been continued and is bare of colouring. Chelsea figures, on the other hand, were decorated with more care, no such parts being left uncoloured.

Fig. IV, known as "Ranelagh figures," bear the typical Derby decoration, flowers in natural colours on a white or coloured ground, and no gilding whatsoever, and here again it will be seen that the bases have no applied flowers. The period of these figures is *circa* 1765.

Fig. V is a Derby group, *circa* 1765, copied from Meissen. As in previous illustrations, the sharp modelling of costumes will be observed, and in this group the thinness of the petals of flowers is clearly defined. Representing jasmine, in this instance, the flowering background is not coloured, but in character the petals are the same as the more often to be found flowers in colours. The colour used for leaves embellishing Derby figures is a light yellowish green, but leaves serving a similar purpose on Chelsea figures of the gold anchor period, which is contemporary with the Derby period with which we are dealing, are decided blue-green in tint. Special attention must be drawn to the costumes of this group, as the conventional design, either on white or coloured ground, is very typical of the decoration used at this period. The amount of gilding on Derby figures is considerably less than on Chelsea, normally only the edges of garments, buttons and a little on the base, being found on Derby; Chelsea figures of this period were heavily ornamented with gilding. This group, as with others of similar period, is unglazed underneath the base, and is pierced with a large circular hole, a purpose of this being to enable a workman to insert a finger and hold the group

DERBY FIGURES



Fig. IX. DERBY : Examples of Spengler's fine modelling

upside down for dipping into glaze. Fig. VI shows a pair of Derby figures of the period 1765-1770, together with "squeezes" from the original Derby moulds which were discovered by Mr. Frank Stoner at Messrs. Copeland's factory at Stoke. Here again prevail the characteristics already detailed, sharpness of modelling, conventional design on the costumes, etc.

Fig. VII is one of the figures from the pair shewn in Fig. VI, together with "squeezes" from moulds showing the method of building up a figure. Limbs were fixed to the trunk with liquid porcelain and, when dry, the joints were cleaned up with a knife. Borage and flowers were applied later and individually placed into position.

Fig. VIII, a set of four Derby "seasons," circa 1775. The characteristic floral decoration of the earlier period is still present, but becoming more sophisticated with an increased amount of gilding.

Fig. IX shows typical examples of Spengler's fine modelling.

It is a sound hypothesis that the Derby factory commenced with the intention of copying Meissen figures and groups which were being imported into this country, and of taking a share of the increasing demand for this new type of decoration. Derby advertised its products as "the second Dresden," and imitated so well that it was said at the time it was impossible to distinguish between them. The Dresden mark was copied, too, as is evidenced by a pair of seated figures with baskets, of about 1765, with the crossed swords mark camouflaged in the decoration on the base. Possibly it was with the intention of capturing part of

this market that Derby did not use a distinguishing mark by which its products would be known, and I consider it reasonable to assume that this at least bears some relation to the fact that no marks are to be found on early Derby figures. Chelsea, on the other hand, set out to make a market for figures of its own creation, although this factory, too, copied from Meissen quite extensively, precisely and also with modifications, and it has been established that all Chelsea models are marked. Not all figures are marked, but for every unmarked figure a proportion of about two marked figures of the same model are to be found.

Therefore, as all Chelsea models are marked, and no figure of the group under review having been found with a mark (with the notable exceptions mentioned above), the assumption for so long held that they were produced at Chelsea is surely no longer tenable, and giving due weight to all the facts which have recently come to light through careful investigation one cannot but agree that these figures were the handiwork of an entirely separate factory—DERBY.

"A Rose by any other name would smell as sweet."

Figures exclusively have been dealt with here, but I feel that an article on Derby porcelain without mention of its domestic utility products would be incomplete. Space does not permit of a lengthy survey, but illustrated Fig. X is a cabaret set typifying the brilliance of Derby's achievement in this respect towards the close of the XVIIIth century. It is of canary yellow ground, and the landscape painting gives some small indication of the meticulous attention to detail and the true artistry of the painters employed at Derby at that period.



Fig. X. DERBY: A Cabaret with brilliant yellow ground.



Fig. 2. COMPANION RELIEFS IN COLOURED WAX
Claude de Lorraine, First Duke of Guise, and his Consort, Antoinette de Bourbon, in original leather case.
French. First half of XVIth century. Wallace Collection



Fig. 3
COLOURED RELIEF
IN WAX OF AN
UNKNOWN GENTLE-
MAN.

End of XVIth century
(Musée Cluny)

PORTRAIT WORK IN WAX



Fig. 4. CLEMENT MAROT, POET. 1496-1544
(Museum of Silesian Antiquities, Breslau)

Breslau, including among their number those of Mary, Queen of Scots, Henry II, Cardinal de Guise, Cardinal de Lorraine, Marguerite de Valois and others. Some of these were modelled by Danfrie, others by a Viennese sculptor named Felix. They were certainly made between 1516 and 1590.

Then at Berlin there is a fine series of wax portraits, amongst the persons represented being Sigismund II, and there are several at Nuremberg, some of which were the work of a local artist named Lorenz Strauch. At the Musée de Cluny in Paris, there are many beautiful wax portraits, attributed to a member of the Clouet family. There are some good examples to be seen in the Wallace Collection in England, belonging to various periods in the XVIth, XVIIth and XVIIIth centuries, and including works by German, Italian and French modellers, two signed and one dated 1587, and another many years later.

There was also an important painter in wax in the XVIth century at Nuremberg. His instructions were said to have aided the Prebendary of Cologne in executing portraits in wax which excited the admiration of Goethe.

In England there were modellers in wax in the early days of the Royal Academy, and the first few catalogues contain a series of allusions to portraits in wax, the work of different artists. Quite a notable man amongst the number was Thomas Engleheart, who sent in twenty exhibits in all to the Academy between 1773 and 1786, but of only one portrait was the name given, and that was a bust of Mr. Thomas Fuelling, of His Majesty's Board of Works, exhibited in 1773. This Thomas

Engleheart was the son of Francis Engleheart (1713-1775) who is generally styled a modeller, and who was specially concerned with the fine plaster work carried out on ceilings in his day. Many of the ceilings at Hampton Court Palace owe their beauty to his handiwork. He was the first member of the family to come to England, journeying from Franconia, whence the family sprang. There is still a village in Upper Austria bearing the family name, and it is not uncommon amongst people round about Ischl. Francis came over when quite a youth, brought over by a friend who was a fugitive for political reasons, and as a modeller was successful, and purchased some landed estate in Kew, which I believe is still in the possession of his great-grand-grandnephew. He married Anne, the daughter of the Vicar of Kew, and he had one very eminent son, George, the miniature painter (1750-1829), but Thomas, in his own profession, was just as great a man, and his modelling in wax was of the highest possible quality. It was so fine that it attracted the attention of Flaxman, and in a letter still in existence, there occurs this phrase, "Flaxman assured me that, when fellow-students at the Royal Academy, he had no rival whom he envied so much as Thomas Engleheart, and that such feelings assumed actual jealousy when Engleheart gained the Academy gold medal in a competition which lay, in point of fact, only between these two." Thomas Engleheart lived in Little Carrington Street, Mayfair, and, later on, had a studio in Old Bond Street, then in 1779 was in St. James's Street, and in 1786 died in Richmond.



Fig. 5. THE CHANCELLOR OLIVIER 1560. President of the Parliament of Paris under Francis I
(Museum of Silesian Antiquities, Breslau)

Three of his finest examples of modelling came down to within a few years ago, and I handled them and photographed them. They represented three sisters, old ladies, but by a most unfortunate accident, the last owner put them over his mantelpiece, and one hot winter's day, when a curtain caught fire, they were destroyed. There is one example of Engleheart's work in the National Portrait Gallery, and Lord Harcourt had one in his famous collection of wax portraits.

There are two fine wax portraits in the J. P. Morgan Collection in America, each of them set in engraved metal frames, the work of which is of remarkably high excellence, and of great interest, because it is derived from engravings by Etienne De Laune.

Wax figures are not easy to obtain, and there are not many persons who collect them, but the late Lord Harcourt had an extraordinarily fine collection, including many works of great beauty. There is a room nearly full of wax portraits at the family seat at Nuneham.

Quite an important modeller in wax was to be found in early days in America, Patience Lovell, born in 1725, who married in 1748, Joseph Wright, and was left a widow in 1769. She was really the second American artist, the first being James Claypool, "the face painter," who lived in Philadelphia. Patience, in very early days, had modelled in clay or in any pliable material she could find, and when left with three children to support, turned her attention to modelling portrait heads in wax.

She had been brought up a Quaker, and hence had no opportunity of seeing fine sculpture, but her fame soon spread beyond her own locality. In 1772, she came over to London with her children, and almost at once became the rage. Horace Walpole spoke in the highest terms of her work, praising so much one figure that he said that Lady Ailesbury addressed herself to it, thinking it was an actual person. The journals of the day had many references to Mrs. Wright, and there is still an example of her work in Westminster Abbey representing a portrait of Lord Chatham. She it was who made the *relievo* of Franklin from which Wedgwood prepared one of his fine medallions, but her greatest work was undoubtedly the portrait of George Washington, which, however, was not actually done from life, but from a clay bust made by her own son Joseph, sent to her in England. Her wax portrait, however, surpassed the original, both in workmanship, in the conception of the character of the man, and in the likeness. It came up for sale in America on November 19th, 1917, together with many documents relative to it, and fetched a substantial sum.

Patience Wright died in London on Lady Day, 1786, leaving one daughter, who was the wife of Hoppner, the artist; the son, Joseph, already alluded to, an able painter and the designer of some of the early American coins; and a second daughter, Elizabeth, who married Ebenezer Platt, who was also a clever modeller in wax.

PORTRAIT WORK IN WAX



COLOURED RELIEF IN WAX: LAURA
MANCINI, DUCHESSE DE MERCŒUR (?)
French or Italian. Middle of XVIIth Century
(Wallace Collection)



COLOURED RELIEF IN WAX OF AN UNKNOWN
GENTLEMAN. End of XVIth century
(Musée Cluny)



COLOURED RELIEF IN WAX OF AN UNKNOWN
LADY
(Wallace Collection)



Fig. 11. QUEEN CATHERINE DE MEDICI
(Museum of Silesian Antiquities, Breslau)

Patience Wright did a very good portrait of the Rev. George Whitfield, and her model for the Franklin in black wax, used by Wedgwood, is still in existence.

She was not, however, the only modeller in wax that America produced. There was an important man named Dr. Jan Eeckhout, a Dutchman, with a fine artistic sense, who produced an exceedingly beautiful work in wax.

Then there was a man named Robert Ball Hughes, who did a portrait of President Harrison, a fine one of Mrs. Quincey and other notable Americans, and there was an even greater man named John Christian Rauschner, by whom there are very many delightful wax figures, especially of people who in the XVIIIth century were residing in Boston, Philadelphia and Salem. One of the finest represents a Mrs. Dutch.

Another important modeller in wax in America was George M. Miller, whose portrait of Robert Oliver, of Baltimore, is one of his best known works, and then there was a woman, Rachel Wells, who is believed to have been a sister of Mrs. Wright, and who also was responsible for a portrait of the Rev. George Whitfield. Gradually, however, wax portraiture dropped out of sight.

In the XVIIIth century there were several wax modellers of substantial importance, some of them openly calling themselves modellers in wax, as, for instance, E. G. Mountstephen, who exhibited at the Royal Academy between 1782 and 1791, sending in, amongst other portraits, one of the Bishop of Salisbury (Shute Barrington), one of Dr. Rowley, and of His

Royal Highness the Prince of Wales and the Duke of Orleans, and most notable of all, the portrait of Sir Joshua Reynolds modelled in wax. He lived in Berners Street and in Carlisle Street.

Then there was Peter Rouw, who exhibited a number of wax portraits at the Academy—six columns they fill—between 1787 and 1840, and although a great many of his portraits were anonymous, as was always the case in those days, yet there are some notable people in his list, for example, Warren Hastings in 1806, Pitt in 1809, Wilberforce and Fox in 1808, the Prince Regent in 1812, Princess Charlotte in 1818, and the Duke of Wellington in the same year, the Lord Mayor of the time in 1826, various members of the Thorold family, and various medallic portraits that were executed for the Thorold family at Syston Park. Others were medallions for monuments, such as one of Mr. Farquhar of Fonthill, of Queen Caroline, of Lady Thorold, of Lord Nelson, Mr. Matthew Boulton, the Duke of Bridgwater, Colonel Imhoff (whose name, of course, recalls that of Warren Hastings) and many other people; hardly a year passed at the Royal Academy Exhibition without some notable exhibit from Peter Rouw.

Another wax modeller who should be mentioned is Joachim Smith. We know the names of the portraits that he exhibited from Horace Walpole's notebooks. He tells us that there was a portrait of Sully, Lord Grey, Mrs. Siddons, Benjamin West and Mr. Dingle and others, but the bulk of his exhibits were anonymous.

PORTRAIT WORK IN WAX

Finally, it would be well to mention Percy, another wax modeller, who exhibited a frame in 1803 containing the portraits of Fox, Pitt, Sir Francis Burdett, Mr. Tooke and Lord Stanhope, and in the following year portraits of the King, the Prince of Wales and the Duke of York.

These were the representatives of wax modelling in England in the XVIIIth century, but none of them attained such a high position as that which was given to Antoine Benoit by Louis XIV, who made him *Unique Sculpteur en Cire Colorée*, (*sic*) and not only that, but prohibited anybody else from executing portraits of himself or any of his Court, except Benoit. He probably is responsible for a fine portrait of the Duc de Montesquiou that is in a notable American collection.

It was superseded by the work of other men, and although there were English workers, such as Gossett, Percy and Rouw, who were carrying on work in wax, there was no special attention given to such modelling, and there was no one who took any high position in the world of art in this country in respect to it, such as that given to Antoine Benoit.

There had, however, always been a demand in England for certain number of wax figures, and some very fine ones can be seen in Westminster Abbey, amongst which is a gorgeously attired figure of Queen Elizabeth, which was carried in the cortège at her burial,

and several others of great interest, recently cleaned and repaired.

The wonderful models by Flaxman are still to be seen in University College, and there are others belonging to the firm of Wedgwood & Sons, having been used by the great Josiah, while yet others were in the famous collection that belonged to Lord Tweedmouth, and which included, for example, models for the Wedgwood chessmen.

A very rare book on the subject was published in 1755 in Geneva, written by a Monsieur de Caylus, and called "Un Memoir sur La Peinture à l'Encaustique des Anciens."

While this article was in preparation, there has been a temporary loan to the Bethnal Green Museum of a collection of waxes lent for five years. It includes specimens of the work of Isaac Gossett, Tosti, Peter Rouw and Samuel Percy, but particularly attractive is a medallion full-length figure attributed to Flaxman. With the addition of this loan collection, the show of waxes at the Bethnal Green Museum is now the best available for students.

Illustrations Nos. 1, 4, 5, 11 are taken from photographs, specially prepared for the author of the article from the miniatures at Breslau. The identity of the persons represented is not, in all cases, certain.

Illustrations Nos. 2, 6, 7 are taken from fine examples of wax portraiture in the Wallace Gallery, and Nos. 3, 8 from good examples in the Musée de Cluny, reproduced by the kind permission of the Minister of Public Instruction in Paris.



Figs. 9 and 10. WAX RELIEF PORTRAITS OF UNKNOWN LADIES. (Copyright of G. C. W.) By GEORGE ENGLEHEART

IRON AGE (VILLANOVA) BRONZE AND GOLD ARMOUR

IN THE COLLECTION OF LORD HOWARD DE WALDEN

BY MARCHESE CESARE BARNABÒ



Figs I and II. GOLD-MOUNTED BRONZE HELMET FOUND IN A TOMB AT LUGO

BY courteous permission of Lord Howard de Walden—the well-known art connoisseur—we are able to publish, in the interest of students and art lovers in general, the photographs of a gold-mounted bronze collection, armour and weapons, belonging to the early Iron Age, between the Xth and VIIIth centuries B.C.

The collection—together with other implements of outstanding archaeological and artistic importance—was found by a labourer whilst digging out a trench in a tomb at Lugo, near Bologna, North Italy, a district known as a centre of Villanovan culture.

The gold-mounted bronze helmet (Figs. I and II), 6½ in. high, the bronze framework overlaid with bands and circular plaques of sheet gold, secured with gold rivets; these bands decorated with engraved geometric designs, embossed work and two of the four circles each set with single black steatite boss.

The helmet is of a type found in two places in North Italy, its shape resembles those found in a tomb at Poggio dell'Impiccato, which are dated about 950–900 B.C. In a tomb at Tarquinia was found an helmet, which by reason of its shape, decoration and bosses, bears a remarkable likeness to ours.

The bosses on the helmet are somewhat unusual, yet there are very close Villanovan bronze parallels for them—there is one in the Ashmolean Museum, and one in gold in the Gold Room in the British Museum.

The gold-mounted circular bronze shield (Fig. III), 14½ in. diameter, the bronze shield with bronze rivets—some of which are modern—is fixed to a wood back of recent date for support; it is surmounted by one large and eight smaller sheet gold discs, fixed by gold rivets; these are decorated with pellets and geometric designs in graffito.

In Fig. IV are to be seen illustrated a gold-mounted bronze dagger and sheath, also three parts of a lance in gold and bronze with remains of wood.

The dagger, 13½ in. long, the cylindrical hilt covered with sheet-gold fixed by gold rivets and decorated with graffito geometric designs; the guard is horseshoe shaped of gold and similarly decorated; the sheath and blade (which is visible where the corrosion has pierced through the sheath) are of bronze, and fixed together by corrosion; the scabbard has edges of gold bound by a strip from which hangs a ring of gilt-bronze wire; the golden chape which terminates in a knob of gold, and all the gold is decorated with geometric designs in graffito.

IRON AGE (VILLANOVA) BRONZE AND GOLD ARMOUR

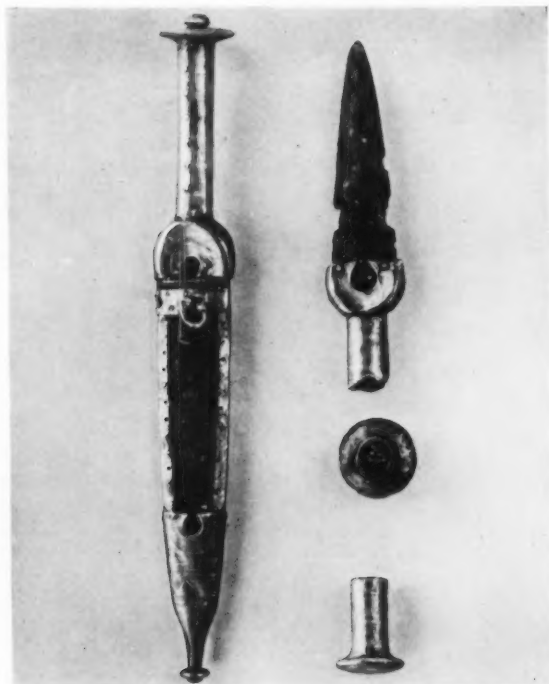


Fig. IV. GOLD-MOUNTED BRONZE DAGGER AND SHEATH AND THREE PARTS OF A LANCE IN GOLD AND BRONZE WITH THE REMAINS OF WOOD

This type of dagger is characteristically North Italian, particularly in its straight handle, which seems to have maintained from earlier types dated about 1000 B.C., or to the very beginning of the Iron Age.

The blade of the lance is in bronze and is fixed to the horse shoe-shaped gold guard with bronze rivets; the connecting bronze handle, part of which is missing, is overlaid with gold, decorated with graffito in geometric designs, 7 in. long.

The centre circular piece, 1½ in. diameter, is in bronze overlaid with gold bearing a delicate geometric design in graffito; the circular hole contains remains of the wood haft. The hilt, covered with sheet gold, is of bronze, cylindrical in shape, 1½ in. long, with spare hole in which the wood connecting rod was fixed; it is engraved with geometric decoration.

Lugo—the place where the find was made—is situated at a short distance from Villanova, a locality where a tomb was found, the first one to be made the subject of scientific investigation. From the artistic point of view, the Villanovan culture in Italy may be considered as the unfolding reflection of the Greek world, therefore identified as a parallel to the geometrical Hellenic civilization conventionally named after Dipylon. The essential characteristic of this culture is the prevailing custom of cremation. The urns containing the dust of the dead were made of clay or plate of metal, and found buried in a well-shaped tomb. The urn was usually covered by a lid of clay. If the defunct happened to be a chieftain the urn was covered with his helmet,

razor, buckles, dagger, lance shield, etc., were added as a funeral trousseau.

The study of this primitive civilization has been enhanced by the careful examination of the buckles, the evolution of which—from rudimentary to more complex and refined forms—has been useful for chronological determinations. So we know the apex of the artistic attainment of the Villanovan culture was reached about the VIIIth century B.C., when to simple basic materials were added gold, silver, ivory, stone and enamel ornamentations.

Excavations made at Bisenzio, Poggio Montano, Orvieto, Tarquinia, Vetralia, Vetulonia, and other localities¹ have also yielded rich results.

The founders of the Villanovan civilization were a primitive people; their successive artistic progress was probably due to the influence of the Tirrenians, a people immigrating into Italy from the Oriental peninsula of the Aegean Sea, where the geometrical culture, remaining latent from the Neolithic period, revived on the decline of the splendid Crete-Mycenæan civilization.

Archæological discoveries made from time to time have formed a chain of visible proof that the Villanovan culture extended from the plain of the Po River down to Basilicata (Necropolis of Timmari).

The whole group of objects as illustrated above is of extreme rarity and archæological importance, probably is the most interesting and comprehensive finds of its nature made so far.

¹ For similar work see: McIver, "The Villanovan and Etruscan," pl. XIII. Montelius, "Civilization primitive en Italie," pl. XXXI. Nean, "Die vorrömischen Schwerter," pl. XIII. Ducati, "L'arte classica," pl. CXXV-CXXVIII and CXXXI.



Fig. III. GOLD-MOUNTED CIRCULAR BRONZE SHIELD

BOOK REVIEWS

THE ENGLISH CASTLE. By HUGH BRAUN. With a foreword by HILAIRE BELLOC. viii + 120pp. + 99 pl. (London: Batsford.) 7s. 6s. net

In this volume, short as it is, Mr. Braun has brought together a considerable amount of information not easily obtainable regarding not only the castle itself as a structure, but also its use for purposes of defence and the modes by which it was reduced in time of war. He begins his story with castles of earth, such as Cadbury in Somerset, then of the motte, the castle proper, and, lastly, the fortified manor house. He tells us that at one time or another there were some fifteen hundred castles in England, seven-eighths of them belonging to the XIth century or the XIIth; and that in addition there were some two hundred in Wales of early date. Obviously it was quite impossible for him to notice them all; but in fact he takes us over the whole country from Alnwick and Bamborough in the north to Bodiam and Launceston in the south, from Carnarvon in the west to Colchester and Castle Rising in the east. And he illustrates his account by a fine selection of plates from photographs of the buildings themselves. In all, in addition to a coloured frontispiece of Richmond Castle in Yorkshire (detail of a painting by J. W. Hamilton, R.S.A., in the Corporation Art Gallery, Glasgow), there are a hundred and twenty illustrations on the ninety-nine plates; in addition there are fifteen in the text to say nothing of the end plates, which are reproductions of old prints, that at the beginning of the house at Windsor of Charles Beauclerk, Duke of St. Albans, and that at the end of a delightful view of Chepstow Castle. Among the castles which are illustrated may be mentioned Thetford (in Norfolk), "the finest motte in England," Hedingham, "the most perfect of English tower keeps," Warkworth, with its remarkable cruciform keep, Colchester, "the world's greatest hall keep," Pembroke, with the "finest round



TWELFTH-CENTURY "KNIGHTS," from a Pyx found in the Temple Church, London. From "*The English Castle*." B. T. Batsford, Ltd.

who have passed through the town. Eight of the illustrations are taken from mediæval sources; one of these, representing three knights in armour, taken from a pyx found in the Temple Church in London, by the courtesy of the publishers, we are able to reproduce. It only remains to be said that, like all Messrs. Batsford's publications, the book is admirably produced. E. B.

ANIMAL DRAWING. By FRANK MEDWORTH. (London: Faber & Faber.) 12s. 6d.

In this admirable book Mr. Medworth continually reminds his readers that the only way to attain success in the difficult art of drawing animals is by closely observing the living form. The numerous diagrams and line drawings by which he illustrates his text are calculated to awaken the desire to emulate him, but he warns his readers to beware of copying. Original study and original drawing alone can produce a really satisfactory result. No better introduction to such studies can be imagined than these chapters on bears, dogs, cats, including lions and tigers, horses, animals with solid and hollow horns, domestic and other birds. C. K. J.

keep in Britain," Castle Rising, with its huge earthen ramparts, and little Nunney, in Somerset, which was probably copied from the Bastille; whilst of fortified manor houses those of Stokesay, Scotney, and Maxtoke must certainly be mentioned. Incidentally, there are, too, some interesting specimens of ecclesiastical architecture, that of the XIth century chapel in the Tower of London, the XIIth century chapel at Dover, another XIIth century chapel at Ludlow, with its circular nave and beautiful west door, a late XIIth century one at Durham, and one of the XIVth century at Bodiam. Then, too, we have pictures of castle halls; a very beautiful one at Winchester, and another fine one at Oakham, with its curious collection of horseshoes, the contributions by way of toll of peers

BOOK REVIEWS

AN INTRODUCTION TO CHINESE ART (Illustrated).
By ARNOLD SILCOCK. (Oxford University Press). London:
Humphrey Milford. 6s.

Of the many handbooks dealing with Chinese art which have appeared in connection with the Burlington House Exhibition, this one is perhaps of most permanent value; at any rate to the Occidental watcher of the skies into whose ken a new planet has swum. The experienced student of Chinese art and culture has less to learn from it, but even he is likely to welcome such a short study of a great subject.

Mr. Silcock is an architect, and he writes with the precision and exactitude inseparable from members of that profession. And then he knows his China, which cannot be said of some of those who rushed into print in anticipation of the Academy show.

Throughout his book he avoids verbosity because he has no need to have recourse to it. He confines himself to the facts of the case and arranges fact upon fact in proper order, as a builder places stone upon stone with a definite end in view. There is nothing superfluous anywhere as the long wonderful story is divulged and condensed. It is as if some great building were presented to us in model form.

It is a welcome co-ordination of thought and word which enables the author to leave a clear impression on the reader's mind of the difference between the Eastern and Western Han dynasties and, almost more significant, the misunderstanding between North and South, "healed" (one cannot improve upon the word) by Buddhism.

The author contrives, usually with much success, to graft æsthetic, religious and political influences together: to explain one by the others. This would have been a hopelessly misleading business if the task had been to offer a picture of the development of European art. And this because our art, generally speaking, has been regarded not only as a distinct profession but, at its worst, as actually divorced from life. In China, on the other hand, art was always and still is inextricably involved with the ordinary everyday experience of life. It was and is and probably ever shall be the materialization in stone or wood or silk or clay of the art of living. This, of course, is most obviously true in the relationship between lettering and drawing, ably expounded through text and illustration in this book.

The first appendix is useful because it tells us just how the Chinese vowels and aspirates should be pronounced. If the ordinary reader is at sea as to this, it is due not to his own stupidity but to that of those responsible for the elaborate manipulation of Roman lettering with the idea of making it conform to the sounds of Chinese speech. Just as we see every day in the newspapers Tsar spelt, goodness knows why, "Czar," and Tokyo spelt "Tokio," and Tolstoy spelt "Tolstoi," so we are led to pronounce Chou, as in Chowder, instead of as Joe.

The more elaborate third appendix is more curious than illuminating. There is little to be gained from the knowledge that the foundation of the Royal Academy and America's Declaration of Independence coincided with the over-elaborate decorative art which characterized the close of the Ch'ien Lung dynasty.

R. R. T.

VASARENASSANSENS PORTRATTKONST. By KARL
ERIK STENEBERG. (Stockholm: Wahlström & Widstrand.)
Kr. 17.50.

Upon several points, the history of painting in Sweden offers striking parallels to English art history. In both cases do we find that, at the beginning of the XVIth century, the Reformation caused a violent break with a native artistic tradition of indubitable vigour, while afterwards, during the greater part of the XVIth and XVIIth centuries, the history of painting in both countries is practically restricted to portraiture—or "face painting," as it then used to be called in England. Nor does the analogy end there; for both in Sweden and in England the portrait painters of, respectively, the Vasa and the late Tudor and early Stuart periods were mainly immigrants, coming from the Netherlands and Germany; and in consequence, Swedish and English portraiture of the hundred years intervening between, say, 1540 and 1640, has an air of kinship which is very pronounced indeed. These are some of the considerations, prompted by a perusal of Dr. Steneberg's excellent monograph here noticed, which, unfortunately, from being written in Swedish, cannot reach the wide diffusion to which both the interest of the subject and the author's high standard of scholarship would so fully entitle it. The reproductions with which it is abundantly supplied speak, however, a language intelligible to all; and students of English portraiture would do well to obtain through this channel an idea of a school of painting which has followed a course, which in many respects is so analogous to that of English painting and thereby can help effectively to place certain developments in the English school in their true historical perspective.

T. B.

PRACTICAL COURSE IN MEMORY DRAWING. By
E. G. LUTZ. (London: Scribner.) 7s. 6d.

This useful handbook will probably become very popular, in spite of its rather unattractive appearance, since it is packed with suggestions for both teachers and students. It may seem paradoxical that the author starts by remarking that "It helps in drawing if we reason and think seriously on what we are doing." But in drawing, as in other art teaching, promising students have too often been spoilt by copying and mechanical practice. Mr. Lutz divides the study into the two processes of analysis and synthesis. He treats of analysis according to two opposite theories. In the first case the subject is viewed as a flat picture spread over an imaginary plane. In the second it is studied in respect of its properties of solidity, in three dimensions. To aid the memory he bases the study on rectangular, spherical and other geometrical forms. Copying is entirely eliminated. Step by step he leads the student to visualize and draw from memory first the general scheme and then the fuller details of geometrical solids, historical ornaments, landscapes, heads, arms, legs and the complete human figure in all kinds of positions. Enough explanation of anatomical details is given for students who intend to take up fashion plate or other commercial work.

C. K. J.

A HISTORY OF SPANISH PAINTING. Volume VI, Part I, II. The Valencian School in the late Middle Ages and Early Renaissance, by CHANDLER RATHFON POST. Cambridge, Mass. Harvard University Press, 1935.

The new volumes of Mr. Post's excellent history of Spanish painting are again as useful and instructive as the former. The American scholar deals now with those Valencian painters of the XVth century, which unite Italian and Flemish influence in their style.

We may say that the Valencian artists, as Mediterranean people, did not undergo such a strong northern influence as the painters of Castilla la Vieja and of León. They always were related to Latin, especially Italian, North Italian art. Their colouring is brighter and softer in general than the Castilian Palette, and they are inclined towards a spumate, which recalls much more the Lombard manner than that of the Flemish masters. The naturalism they took over from Northern pictures differs considerably from the Castilian one, and we observe always a much stronger, outspoken demand for decorative beauty. There is also much more lyricism (until to a certain point very similar to the Catalan lyricism) than in the Spanish centre countries.

We follow in Post's new volume the evolution from Jacomart and his circle to Rodrigo de Osona and his important school. Both masters occupied evidently many gifted pupils in their studios, and it is most difficult to distinguish the different hands. The problem of the relations between Jacomart and Rexach is not yet resolved, neither by Post nor by anybody else. With great care Post divides and clears up the complicated material of all those more or less important painters into "masters" and, in general, we have no very serious objections to make regarding the system he has chosen. This is not the place to go into details. We may restrict ourselves to a few annotations. Post rightly doubts whether "The Visitation" (Fig. 59) in the Segorbe Cathedral is Valencian; I am rather certain that it is Catalan. I stick to my opinion that the organ wings from "La Seo de Urgel," now in the Museum of Catalan Art in Barcelona are not Flemish, but by a Spaniard, influenced by Van der Goes. For confirmation it seems to me sufficient to look at the decoration and form of the thrones of the Saints and the transforming of the Flemish art into a very "iberic" way of drawing, especially in the faces. The "St. Peter," by Rodrigo de Osona the elder (Fig. 72) in the same museum betrays a very strong influence of Bartolomé Bermejo, an important fact which until now has not been recognized and valued. The so-called "Master of the Caballero de Montesa" is certainly not identical with the elder Rodrigo, but at least strongly connected with the master Paulus, who painted the charming "Virgin with Saints," recently purchased by the National Gallery. The fine "St. Michael" in the Parmeggiani Museum at Reggio Emilia (Fig. 65) has certainly been executed in the Jacomart-Rexach studio, most probably by Rexach himself. A most personal master is the painter of the "St. Lucas Retable" in the Diocesan Museum at Segorbe, in a certain way the "Ribera" of the XVth century. Post emphasizes more the Northern than the Italian elements, but I think there are at least spiritual relations with the North Italian (Lombard—Piemont) art. The attributions to the Martinez master are not all entirely convincing. If the Santiago retable

of the Muntadas Collection and the Epiphany in El Puig are by him, they must be early works of the pure XVth century. Post presents to us a very interesting Mallorcan master contemporary to the elder Rodrigo de Osona: Martin Torner, strongly influenced by works of Van der Goes. The numerous additions to volumes I to V, which occupy more than the half of Part II of the new Volume VI, are very welcome, full of clever remarks and ascertained observations. A. L. M.

CIVILIZATION AND ART OF CHINA. Lectures by F. T. CHENG. With a note by ARTHUR MACHEN. (London: William Clowes & Sons, Ltd.) 1s. 6d. net.

This little brochure containing three lectures on China by a former Minister of Justice in China, and Special Commissioner for the Chinese Exhibition in Burlington House, can be read with much pleasure and profit by anyone who is more interested in civilization than in art; or who can accept, as Mr. Arthur Machen does in his charming prefatory note, the following definition as satisfactory: "Chinese art is produced by the desire of those things which make perfect beauty: peace, virtue, righteousness, and love. These are the sure corner-stones of Chinese civilization and culture." So Dr. Cheng tells us. But when he comes to deal with art, for instance with writing and with jade, he does not make it clear whether the art of the writer consists in the writing or the words or that of jade only in its physical qualities and the associations it evokes whether carved or not. Few critics on this subject ever succeed in making these points quite clear. H. F.

BOOKS RECEIVED

COLOUR-CONTROL. By F. MORLEY FLETCHER. (Faber and Faber.) 6s.

THE BALLETomANE'S SCRAP-BOOK. By ARNOLD L. HASKELL, author of "Balletomania," etc., with 193 illustrations. (A. & C. Black, Ltd.) 7s. 6d.

FOOTNOTES TO THE BALLEt. Assembled by CARYL BRAHMS. A Book for Balletomanes. (Lovat Dickson, Ltd.) 18s.

VINCENT VAN GOGH. With an Introduction and notes selected from the letters of the artist. Edited by ALFRED H. BARR, JUN. (George Allen & Unwin, Ltd.) Museum of Modern Art, New York. 10s. 6d.

CHINESE MYSTICISM AND MODERN PAINTING. By GEORGES DUTHUIT. (A. Zwemmer.) 10s. 6d.

THE WAR OF THE GUNS, WESTERN FRONT, 1917 AND 1918. By AUBREY WADE, with an introduction by EDMUND BLUNDEN. Illustrated from photographs. (B. T. Batsford, Ltd.) 7s. 6d.

THE PURPOSE OF PAINTING. By LYNTON LAMB. (Humphrey Milford, Oxford University Press, London.) 3s. 6d.

DEDALICA. A Study of Dorian Plastic Art in the Seventh Century B.C. By R. J. H. JENKINS, M.A., Research Fellow of Emmanuel College, Cambridge. (Cambridge at the University Press, 1936.) 7s. 6d.

CUBISM AND ABSTRACT ART. By ALFRED H. BARR, JUN. (George Allen & Unwin, Ltd.) 15s.

PERSPECTIVE. By FRANK MEDWORTH. (Chapman & Hall, Ltd., London.) 15s.

NOTES FROM PARIS

BY ALEXANDER WATT

HERE are always a great many interesting exhibitions to be seen in Paris during the months of May, June and July. The visitor to Paris, if intent on viewing most of these, would be kept busy in the museums and galleries for many days on end. As a guide to those who happen to be in Paris during July I have listed the most important shows as follows:

"Cézanne," at the Orangerie Museum; "Baron Gros, ses amis, ses élèves," at the Petit Palais; "Cent ans de Music-hall, Théâtre et Cirque (XIXe siècle)," at the Galerie Bernheim-Jeune; "Exposition Rétrospective de la Vigne et le Vin dans l'Art," at the Musée des Arts Décoratifs; "L'Oeuvre de A. Mucha et F. Kupka," at the Musée du Jeu de Paume; "Décoration du Sénat, par Delacroix," at the Palais du Luxembourg; "Portraits Français, de 1400 à 1900," at the Galerie André Seligmann; "L'Art de la Gouache au XVIIIe siècle," at the Galerie André Weill; "Le Grand Siècle," at the Galerie Rosenberg; and "Oeuvres Récentes de Raoul Dufy," at the Galerie Kaganovitch.

The recent renovation of twenty-five galleries of sculpture at the Louvre is another outstanding item, listed in the official programme of the Fêtes de Paris. These new rooms are open to the public every Wednesday and Saturday evening between the hours of 9 and 11, when the impressive night illumination of the Greek, Egyptian and Modern Sculpture sections is seen by admiring crowds. Following the lead of the National Gallery in London, the Louvre has now adopted the scheme of opening the museum to visitors during the evening. The lighting of these galleries has been carried out most successfully: in certain rooms the lights are extinguished every now and again and some of the more famous pieces of sculpture—such as the "Diane à la biche" and the "Frise des Panathénées"—lit individually with hidden spotlights. The walls have been stripped of all unnecessary decoration. A simple stone surface serves to show off the Egyptian sculpture to the best advantage. The background for the Greek sculpture is a dark marble, which shows up the famous works in pleasing relief. They have been arranged in chronological order, which proves of great help to students. The "Vénus de Milo" has a magnificent setting at the end of the long Galerie de la Vénus de Milo. She now stands on a revolving marble base and can be turned at will by admiring visitors!

The great exhibition of 113 paintings, thirty-five water-colours, twenty-five drawings and numerous



"LA SUPPLIANTE BARBERINI"
From the Sculpture at the Louvre

objects of interest from the studio of Cézanne is the most important one-man show ever held at the Orangerie Museum. The works of this master are rarely visible to the public. This is the first time since his death thirty years ago that such an ensemble of his principal masterpieces have been brought together for public exhibition. The Museum of Modern Art in Moscow has lent six canvases, three of which have never before been seen outside Russia. Apart from many little-known works that come from Britain, America, Germany, Switzer-

land, Denmark and Tchechoslovakia, there are several fine paintings from the famous Pellerin Collection that are also being shown for the first time. This is a retrospective show, for the exhibits range from the earliest to the latest pictures painted by Cézanne; whereby one can fully apprehend the diverse subjects and modes of painting of this artist who was formerly considered limited to still-life painting. Cézanne is here glorified as a great innovator and a great classic.

Cézanne's early period of painting is well represented in this exhibition, to show that some examples of the work of his youth are among the finest things he produced. The exhibits on the left hand wall of the main room nearly all belong to this first period. One of the most striking of these is the "Portrait du père de l'artiste," which is here exhibited for the first time. Cézanne seems to have been mainly preoccupied in obtaining a fine surface in this monumental canvas. The treatment of the "Portrait sombre de Cézanne" is quite different, although painted about the same year, 1866. Here the paint has been applied in large flakes (probably with a palette knife) and give a mosaic-like appearance. The work of Monticelli is brought to mind on studying this powerful piece of painting. In the centre of this wall hangs the large composition of "Zola et Alexis." This is a sombre canvas and ought to have been hung elsewhere, for it dwarfs the other pictures on this wall. "Le Christ aux limbes" is another early work—of the year 1868. Cézanne was inspired to paint this composition from an engraving by Sebastiano del Piombo. It has little other interest than marking a stage in his search after volume and depth. This canvas, here exhibited for the first time, was originally painted on one of the walls of the Jas de Bouffan.

Two works of this early period that show an astonishing mastery are the still-life paintings, "Pot vert et bouilloire d'étain" and "La pendule de marbre noir," products of the year 1870. A study of these two



PORTRAIT OF GALLE. By BARON GROS
Musée de Versailles

canvases will reveal the truth of the comparison, so often made, of the still-life painting of Chardin and Cézanne. "La jeune fille au piano" is one of the most interesting of the several pictures that are here on view for the first time. There is an extraordinary strength contained in this rhythmic composition which recalls the early work of Matisse and his contemporaries of 1900.

The first picture announcing the Auvers period is the landscape "Louveciennes." This was painted in 1872, when Cézanne and Pissarro were working together at Pontoise. It is an exact copy—the only painting by Cézanne which is undoubtedly a copy—of a landscape by Pissarro. Herein it is interesting to note an element of great vigour, usually absent in the paintings of Pissarro. "La maison du pendu" is more impressionist in treatment, but equally forceful in the handling of a rich matière. "La moderne Olympia" is a much more complex and subtle rendering of the famous subject by Manet, who "lacked in temperament."

If the exhibits are reviewed in chronological order it will be clearly noted how at this stage Cézanne slowly but surely raised the tones of his palette, until he almost attained a water-colour quality. After a study of the remarkable landscape paintings, "Le grand pin à Montbriand," "La montagne Sainte-Victoire au pin parasol" and "Le pont sur la Marne à Cretéil," it is instructive to look over the collection of water-colour drawings hanging at the entrance to the exhibition. They serve to indicate what Cézanne tried to obtain with oil colours. How well he succeeds may be remarked in those great masterpieces, "Les grandes baigneuses," "Le portrait de Gustave Geffroy," and "Le Château Noir."

It is hoped, as writes M. Paul Jamot in the foreword of the catalogue of this magnificent exhibition, that "like Manet four years ago, Cézanne, at the Orangerie, will receive from the general public the investiture of a definitive consecration."

The "Baron Gros, ses amis, ses élèves" exhibition is one of the most ambitious shows ever organized to glorify the memory of an artist held in little esteem. A century separates us from the death of Baron Gros, yet we are hardly conscious of what we owe to this genius, a noteworthy precursor of the modern schools. In writing of the work of Gros, Delacroix calls on posterity to render to this master the homage he merits. The City of Paris to-day celebrates the centenary of Baron Gros in a grandiose manifestation at the Petit Palais, where 730 paintings and drawings by Gros, his friends (David, Vigée-Lebrun, Girodet, Fabre, Guérin, Gérard, Géricault and Delacroix) and his pupils (Auguste, Barye, Charlet, Court, Bouchot, Bonington, Monnier, Moine, Larivière, Huet, Raffet, Riesener, Scheffer, Lami, Delaroche and Couture) are on exhibition.

So great is the scope of this exhibition that it can justly be reviewed in the form of an outline of history: the Directoire period. There are portraits of all the well-known figures of the time, paintings depicting historic scenes and huge compositions describing military activities of Bonaparte. For the first time—and probably the last—four of these immense canvases (measuring 6 metres high by 10 metres long) have been brought from the Palais de Versailles. It cannot be denied that, seen alongside the great work of David, Delacroix and Géricault, they prove the worth of Gros as a descriptive painter. It is impossible for me to here speak of the changing influences that these four artists brought about on one another and the many painters of the period. I shall content myself by citing one or two outstanding works which, when reviewed in order, hint of the artistic affinity between these masters. In Room 3 David, who was Gros's master, is well represented with twenty-two paintings. "La douleur d'Andromaque" is the famous canvas which Gros happened to see exhibited at the Salon of 1783, and which inspired him to seek instruction under David. He was then only twelve years of age. Apart from one or two celebrated paintings, there are a number of fine



"LOUVECIENNES." By CÉZANNE
M. and Mme. René Lecomte Collection, Paris

NOTES FROM NEW YORK

portraits by David, among which those of Alphonse Leroy (David's doctor) and Bonaparte merit special attention. The most interesting portrait by Baron Gérard, in Room 4, is undoubtedly that of Madame Recamier, which well stands comparison with the famous portrait by David in the Louvre. There are thirty paintings by Girodet in Room 5. His "La révolte du Caire" shows how much he owed to his close friend, Gros, with whom he exchanged self-portraits "as a token of esteem and reciprocal attachment." All the exhibits in the next nine rooms are the work of Gros. His "Mme. Durand et sa fille" recalls the similar compositions of Mme. Vigée-Lebrun, while the simple but bold colouring of "Marius à Minturnes" tells of the influence of Delacroix. Room II contains the four huge compositions commissioned by Bonaparte and Murat, "Les pestiférés de Jaffa," "Napoleon sur le champ de bataille d'Eylau," "La bataille d'Aboukir"

and "La bataille des Pyramides." Delacroix, in turn, was certainly influenced by these eloquent battle scenes: it is obvious that he borrowed certain forms and ideas for use in his "Massacres de Scio." The outstanding portrait by Gros, in Room 15, is that of Galle, who engraved the medal, commissioned by the former pupils of David, on the initiative of Gros, in honour of their exiled master. This striking portrait is a homage to both Galle and David. "Course de chevaux barbes sur le Corso" and the "Portrait d'un officier de carabiniers," by Géricault; and the "Massacres de Scio" and "Dante et Virgile," by Delacroix, in Room 16, are famous works by the friends of Gros who, although they owed him much in their art, live on in posterity while he is almost forgotten.

Among the many pupils represented in the remaining three rooms, Bonington stands out as the one British artist who earned his fame through the teaching of Baron Gros.

NOTES FROM NEW YORK

BY JAMES W. LANE

THE eighteenth century has loomed large in some recent New York exhibitions. England, Italy, France, and Spain had at least one outstanding show devoted to them. For England there

was an exhibition of Hogarth, Zoffany, and the Devises, at Knoedler's; for Italy, one of Venetian painting, at

the same galleries; while the Metropolitan Museum took care of France and Spain one after the other in a brilliant installation representing a Parisian palace of the period. The French show was of sculpture and of paintings (several, like Chardin's "Grace Before Meat," lent by the Louvre), the unusual horizontal Hubert Robert "Terrace of the Chateau de Marly," the Drouais, Peronneau, and Greuze portraits, the reading girl by Fragonard, the troop scenes by

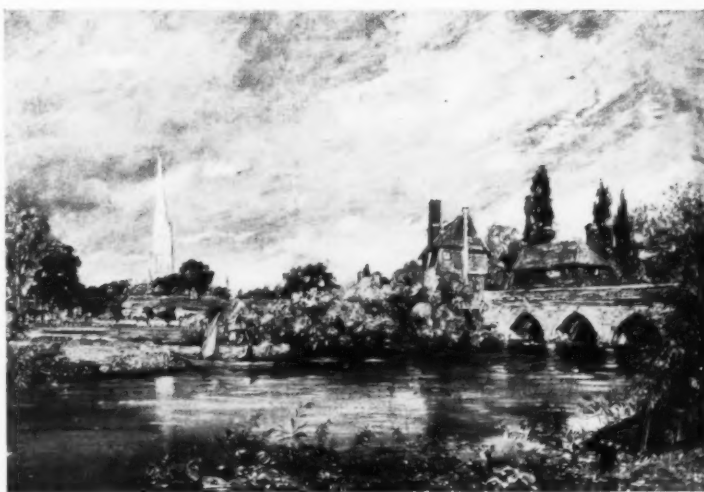
Pater, and "The Ham Lunch" by Lancret, being especially notable in this most comprehensive exhibit. As for the Spanish show, it was of only one artist—Goya, though none the less comprehensive because not only did it consist of well over fifty drawings from an album recently acquired by the Museum from Mariano Fortuny, relative of the famous painter of like name, but there were also eighteen magnificent paintings. The oil of "The Gossiping Women" that was on view is rather

similar to "The Picnic" of the National Gallery—important as proving that the cynical Goya was not uninfluenced by the *fête-galante* landscape school of France. At the age of sixty-nine, in 1815, his style changed to shagginess, and of this period the portrait of Omulryan, lent by the William Rockhill Nelson

Gallery of Art in Kansas, was symptomatic.

"Hogarth and his Tradition" was the subject of the English eighteenth century show at Knoedler's. It was a Hogarth pruned of his didactic "Marriage à la Mode" series spirit. In the nine canvases shown he emerged as an urbane painter of the gentry. Instead of horse-play there was aristocratic dignity and reserve. The self-portrait was painted with the graver-like attention to stuffs that characterizes

Lely and the Grand Style—a style that Hogarth was supposed to have loathed, though he sometimes introduced it in his portraits. Mr. J. P. Morgan's "The Lady's Last Stake" had more of the conventional Hogarthian tone, *vif* and decorative, but nothing of *opera buffa*. In no painting was this gentlemanly Hogarth more apparent than in "The Wedding of Mr. Stephen Beckingham and Miss Mary Cox of Kidderminster," painted in 1729. There in St. Benet's, Paul's Wharf, in a green-and gold



SALISBURY BRIDGE.

BY JOHN CONSTABLE.

Courtesy of Knoedler Gallery, New York.

Palladian interior, under the high barrel vaults so meticulously rendered, the protagonists and witnesses of the ceremony are arranged in an attractive loop-knot of design, most of them self-consciously looking towards the spectator as though about to take a bow before the footlights. The Dutton family portrait by Zoffany, the members ranged about a card table, had, on the other hand, ease, sparkle and joy, the observer being uncertain which to admire the more, the fresh colours of the dresses and furniture or the vital characterization of faces and gestures. The paintings by the Devises, father and son, which typically hymned country life, maintained the spirit of upper-class urbanity.

Eighteenth century Venice, compared with eighteenth century England, had more pomp and licence, if less wit. Canaletto alone, whose life was within four years of being synchronous with Hogarth's, might have been English in his measured drawings of architecture, his reserve both in colour and line, and his dignity. The rest, Guardi, Crespi, Longhi, Magnasco, Marieschi, Piazzetta, Pittoni, Ricci, Ghislandi, and Tiepolo (all of whom Knoedler's showed) were spirited in their work, Bellotto holding somewhat middle ground between them and Canaletto. The monumental canvas by the latter from Captain R. S. Holbech's Collection and originally painted for Farnborough Hall, measures 65 in. by 52 in. and represents Santa Maria della Salute with a view of the Riva. The painting is cold with a clear classicism reminiscent of the early Piranesi. It has soft colours both in old pink brick and in the costumes. But Canaletto, as here, painted the dome of the Salute with a sort of leaden grey, very different from and less interesting than the white in which it was memorialized by Guardi and in which it appears to us at present. Yet the beauty of Canaletto's draughtsmanship is such that one forgives for once his comparative failure to seize the unstatic Venetian spirit. The Metropolitan Museum, by the way, has just acquired "The Meeting" by Longhi, said to have been painted with a set of twelve other Longhis—nine of which are now in the collection of Lionello Perrera of New York—for the Gambardi family of Florence. It is a typical rendezvous from a Goldoni comedy, a cicisbeo and two other prying and masked couples being in attendance.

Perhaps the most important acquisition was that of a Piero della Francesca, which went to the Frick Museum. The saint represented is St. Andrew, and the handling is especially modern. Gauguin, for instance, might have done the feet. Though the painting shows the impersonal aloofness that we associate with Piero, and has a grace almost Sienese in its line, it yet has a tactile strength and downrightness that belongs to a later style of portraiture. The "St. Andrew" is thought to have been part of a triptych painted for the Church of Borgo San Sepolcro, and was once the property of the Emperor Franz Josef of Austria.

I have seen recently a very interesting Constable (see illustration) acquired by Knoedler & Co. from a private collector. It is of "Salisbury Bridge," in style a shade more fluent than both the National Gallery "Haywain," and "Salisbury," but not so free as either of the two Stour paintings in the Victoria and Albert Museum or the glorious "On the Stour" of Mr. Duncan Phillips' collection in Washington. The painting of the silvery grey sky in the right register seems to me the best bit of technique in the canvas.



WALL VITRINE. MARSDEN J. PERRY COLLECTION.
Anderson Galleries, Inc., New York.

Just to match up with Constable, Bonington was the subject of an exhibition of oils, water-colours, and lithographs in Saybrook College, Yale University. Bonington is really more of a name to conjure with in America than Constable, partly for the reason that his beach and coast scenes are universal, partly because Americans like his handling of water-colours, even if rather tight and occasionally—as in three five-inch papers I have recently seen at the McDonald Gallery—on a tiny scale. Yale is a locality apparently exempt from publicity, for the show in Saybrook College had none. In it, however, were the oil, "On the Rialto," illustrated full-page opposite page 71 in the Dubuisson-Hughes book on Bonington; a rare and charming Italian or French street scene, with a dome (it might be the Pantheon or some Italian church) in the distance; and several fine water-colours.

Antique furniture and prints seemed this year to be viewed with particular favour in the New York sales rooms. The American Art Association Anderson Galleries, Inc., report that the greatest interest in furniture centred on the Chippendale collection of the late Marsden J. Perry of Providence, Rhode Island, who had bought most of it from Richard Canfield the gambler. There was, for example, an unusual wall vitrine (see



PORTRAIT OF MADAME MOITESSIER

BY INGRES

From the original in the National Gallery

ART NEWS AND NOTES

illustration), and, from the same collection, a set of twelve Apostle spoons, and the Master spoon ranging in dates from 1510 to 1660.

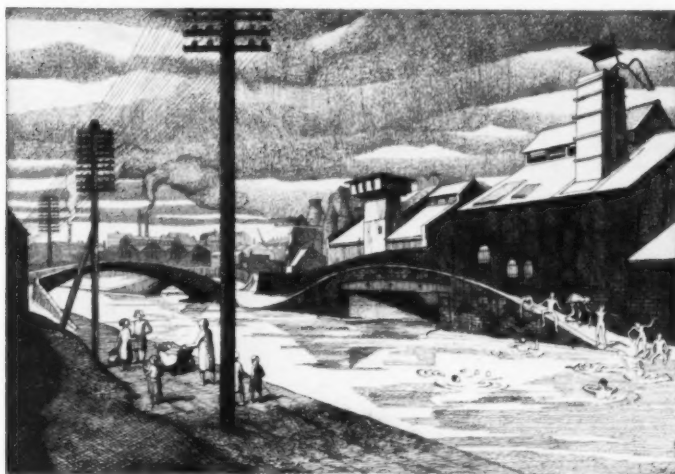
Of the prints this year, one could take interesting stock of Dürer and Rembrandt. The Franz von Hagens' proof of the "Adam and Eve," which realised in Leipzig in 1927, the highest figure a Durer engraving ever brought, changed hands in the sale of the collection of Henry Graves, Junior, Esq., for the equivalent of two thousand pounds. A few unusual book items were a Kelmscott Chaucer, one of thirteen copies printed on vellum and bound in pigskin by the Dove Bindery in 1897, and Orme's "Collection of British Field Sports" (London, 1807-08).

While I am on prints and books, Campbell Dodgson's "Forain: Draughtsman, Lithographer, Etcher," has just been published by the Merrymount Press (Boston,

U.S.A.) for Knoedler & Co. As only four hundred odd copies have been printed of this little masterpiece, all collectors of Forain will wish to see it. Its issuance coincides with a Forain exhibition of prints at Knoedler, who have done more to keep his laurels green than any other house. That tangled line, so involved as to seem in some cases like a mussed ball of twine, but which is marvellous in its ability to make clear delineations, and to suggest just the right forms is evident in an example such as "La Madone et les Enfants." Or in "Le Christ Portant Sa Croix," where, pointing up that line with its shading, there are large spaces of white, in the utterly simple use of which Forain is a great master. Never is any composition of his cluttered. We can see how well he taught his lesson of refined and vital draughtsmanship to Blampied.

ART NOTES BY THE EDITOR ROUND THE GALLERIES

THE ROYAL ACADEMY—SECOND NOTICE



BLACK COUNTRY

By HOWARD BUCKLEY

IN the introduction to my Royal Academy notice in the June number I had made a distinction between those artists who achieve their successes on the plain and those who made attempts to climb the hills of vision; in other words: who strove for higher things than sheer imitation of nature. Now the curious thing about water-colour painting is that it is accepted without hesitation by the widest sections of the public, who seem quite unaware of the fact that it is essentially an abstract art. It is, with considerable expense of patience and labour, possible to *imitate* nature even with water-colours, but few artists do it, and the public do not demand it. No one would mistake, say, a water-colour landscape for anything but a picture; whilst some might be deceived into taking, say, Dame Laura Knight's oil: "Spring in Cornwall" in different surroundings for a view of actual nature. The criteria which prevent more

experienced judges from making a similar mistake are much more difficult, depending, as they do, on a study of nature with whom most people are much less familiar than they think. The abstraction *from* nature is taken for granted in water-colour painting not only by the public but also by the executant. In the circumstances it is to me surprising that there should be such a vast number of really excellent craftsmen in this medium. The level is very high, so high, indeed, that one might mention almost every exhibit of this kind here. Of "climbing" on the other hand there is very little evidence, so little that I am somewhat puzzled by the presence of a picture entitled "The Wire Fence," by Miss Kathleen Allen. I have a suspicion that it got in because it is a *gouache*, and the only representation of this medium. I feel sure, however, that the artist regarded her work as principally an abstract design,

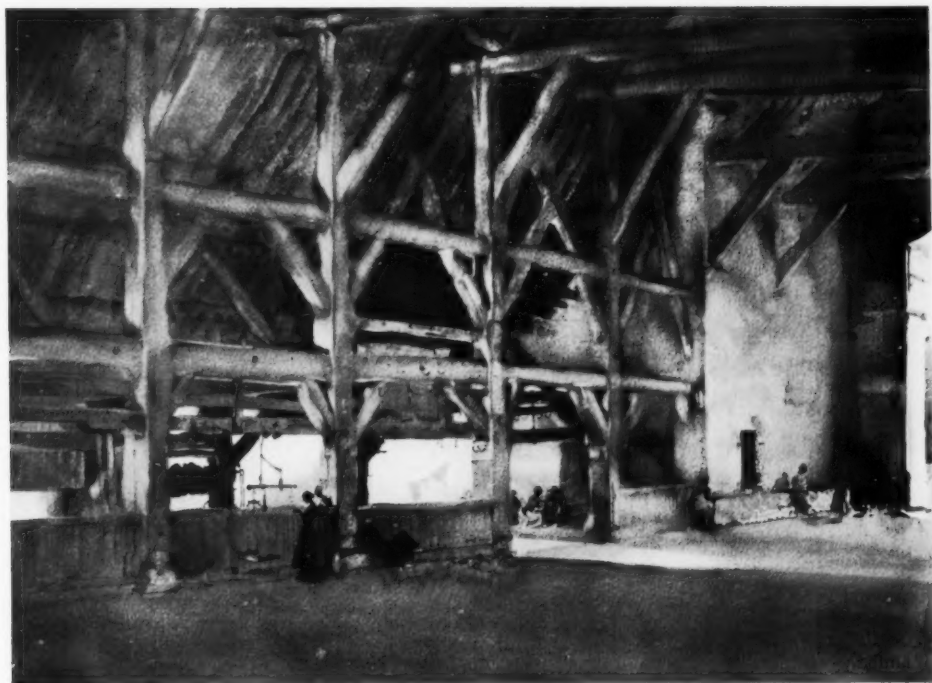


CEMENT WORKS IN DERBYSHIRE

By HARRY E. ALLEN

a "hill climbing" attempt that I fear has not quite "come off." In this connection I cannot quite understand the segregation of tempera from oil paintings and their association with water-colours. Tempera is the mother of oil painting and rightly belongs to *mural* decoration; whilst water-colours and miniatures are the descendants of the illuminator's craft; *gouache* is a hybrid of which the aforementioned work is certainly not a legitimate specimen. It would have been interesting to deal with the other exhibits in detail, but having already said that the level is generally high I must content myself with an enumeration of those that pleased me specially. First and foremost amongst the water-colours is that astonishing piece of *draughtsmanship*, "West Riding Homes of Toil," by Fred C. Jones, in which the different planes of a highly finished view are beautifully distinguished. Mr. Russell Flint's "The Market Hall, Richelieu," is a technically brilliant example of the opposite way of handling the medium, viz., as true brush painting; but it has little "meaning." Mr. A. S. Hartrick's "Salvation," on the other hand,

is without special virtuosity but surcharged with meaning. Other specially good water-colours are by Messrs. Rodney Burn, Stanley Anderson, John W. A. Young, Walter Penn, Richard E. Clarke, Roy Morris, Joseph Stocks and Basil Bengier. It is more difficult to assess the tempera paintings, in most of which nothing much seems to me to be gained by the medium. "Pearly Kings and Queens," by Miss Estella Canziani, however, gains more from the medium, I think, than the picture itself merits; whilst on the other hand Mr. Harry E. Allen's "Cement Works in Derbyshire" could, it seems to me, look equally well in oil or in water-colour. Miss Louisa Hodgson's large and semi-humorous "In search of peace" is not quite a "mural," nor quite a "picture." Miss "Orovida" and Miss Jessie M. M. Hodge and Messrs. E. M. Dinkel, James W. Tucker, Maxwell Armfield and Sylvain Kluska have all done especially successful things with the medium; whilst Mr. Sohshiki Kikuri's "Koi—the Carp, Symbol of Fortitude," a water-colour on silk (?), shows what age-old tradition and training can achieve.



THE MARKET HALL, RICHELIEU

By RUSSELL FLINT

Of the miniatures I can only say that some are worse than others—but we have no Hilliards, Samuel Coopers, no Cosways or Plimers amongst us and the best representative of the art in this show is, to my mind, Mrs. Brunton-Angless.

GALLERY IX

Here are assembled drawings, engravings and etchings. The standard of craftsmanship again is high, though, broadly speaking, none of the artists are what one might call venturesome in this practice. Probably the jury is to blame, since we have plenty of artists who can and do display more vital draughtsmanship, as witness our illustrators and so-called "commercial" artists. Moreover, some of the exhibits, such as Mr. Douglas Andrews's excellent pencil-and-wash drawing, "Durham," or Sir D. Y. Cameron's sepia, "Locheil," really belong to the water-colour room. I must again content myself with the mere enumeration of the, to me, specially satisfying works: Mr. Muirhead Bone's "Winter Evening, West Runton, Norfolk" (chalk), Mr. Francis Dodd's "C. H. Collins Baker, Esq., C.V.O." (charcoal), Mr. J. Godfrey Simpson's "A Kensington Square" (wood engraving), Mr. Tom Chadwick's "When Fishes Flew and Forests Walked" (wood engraving), Mr. Edwin Greenman's "Eagle Owl" (colour woodcut), Miss Barbara Moray-Williams's admirable "Boxwood Grain" (wood engraving), Mr. Robin Tanner's "Hedge Flowers" (etching), Mr. Stephen Gooden's two and Mr. Stanley Anderson's three excellent

line engravings, Mr. Howard Buckley's "The Black Country" (etching) and Mr. H. Macbeth-Raeburn's extremely competent mezzotint portrait of Viscount Wakefield.

SCULPTURE

For me there is no question that Mr. Frank Dobson's "Margaret Rawlings," a bust, is the most conspicuous piece of sculpture here, and not by any means only because it feigns the bright green verdigris of particularly ancient patina. Mr. Dobson is not by nature a modeller, and I fancy he is here consciously influenced by Mr. Epstein. Furthermore, he belongs to the category of artists whom certain critics call "architectural" or "classical." Well, this bust with its projecting arms is violently romantic and—all the better for it—it is *alive*. Almost equally alive is Mr. William McMillan's statue of "J. M. W. Turner, R.A.," but his little sketch model of this statue is truer to what Turner must have looked like; and although the paint-rag in the large work, which replaces the triter palette in the sketch, is probably more accurate, its formlessness is perhaps after all not an æsthetical advantage. Next in attractiveness comes Mr. Charles Wheeler's finial for the Sub-Treasury Dome of the Bank of England, called "Ariel of the Bank," but unfortunately Gian de Bologna has anticipated this rather "arty" product. For the rest there is nothing to excite one either way, though Miss Marjorie Meggitt's "Berenice," a half life-size statue in terra-cotta, shows praiseworthy independence of effort, and Mr. Willi Soukop's cross-legged



BUST OF MARGARET RAWLINGS

By FRANK DOBSON

"Frog Girl," a bronze garden figure, is at least amusing; this in contrast with Mr. Harold Youngman's frightfully "posée" Artemis. Space forbids further mention of even the few things which are a little more than competent. One should, however, note with satisfaction that there is plenty of competence, and, with regret, that sculpture in the Royal Academy is seen at its worst, in spite of this year's decimation of exhibits. Under proper conditions even the over life-size and heavily over-dressed and betasselled statue of the Earl of Willingdon by Sir W. Reid Dick might look "alright."

POSTSCRIPT ON ARCHITECTURE

With architecture *Apollo* is fortunately not concerned. I say fortunately because otherwise it would be still less possible to do any of the fine arts justice. It is, however, worth noting that most of the architects, in their attempt to be "modern," have to have recourse to flag-staffs to give their architecture the required "finish" and "decoration"—a *pis-aller* of the most flagrant kind. It will be interesting to see how long it will take until the *best* modern architecture is no longer confined to factory buildings as it is at present.

SHORTER NOTICES

"COROT TO CÉZANNE." MESSRS. REID & LEFEVRE'S June exhibition of all the familiar groups of painters which the title suggests. Fortunately it contains a number of unfamiliar examples of their work. For instance, there is "La Jatte du Havre," of 1868, by Monet, bold and clear in colour and design and with a quite unimpressionistic, an almost calligraphic touch that reminds one of a descendant of this school, Marquet, or even of Christopher Wood! Then there is an equally unfamiliar aspect of Camille Pissarro, the "Ermitage de Pontoise" (of 1867), in which this great experimentalist has, contrary to his later practice, "blocked in" a firm arrangement of masses which lends this picture a, with this painter, quite unusual affinity to the early Corot and even to Vermeer. Then there is Cézanne's "La Maison de Zola à Medan," not unrelated to the former painting, though much later (1880) and

with luscious greens. By Cézanne is also a sparkling still-life of apples (dated about 1882) in which this artist's manner of building up form with colour shows itself to particular advantage. Then there is Edouard Manet's famous "Le Linge" (of 1875), which, considering its fame, is not as impressive as one—or I at least—expected. When Manet first showed it after its refusal by the jury of the Salon, he prefaced the invitations with the words "Paint the Truth and it will speak for itself." But what "truth" is this: certainly not of colour values in *plein air*. As Renoir's painting ripened he seemed to drop a transparent but iridescent veil over his paintings, thus bringing each picture into an individual harmony. Of this there are here several good examples. Thus "La Passerelle de Essoyes," a harmony in green (1901), "Madame T. . . et son fils" (1910), a harmony in brown; "Vue aux environs



L'ABBREUVOIR

(Leicester Galleries)

By HONORÉ DAUMIER

d'Antibes (1913), like the "Fillette étendue dans l'herbe" (1898), a harmony in mother o' pearl; and the "Nu à la Méridienne" (1914), "hot" like the "Jeune fille aux Roses" (1897). Courbet here surprises with an almost Whistlerian grey "La Plage de Trouville à marée basse" (1865) and an earlier sombre and sentimental "Les Enfants de Chœur" (1855). There is an equally surprising lyrical charm in Daumier's "La Sérénade" contrasting strongly with his usual and Rembrandtesque quality of "La Baignade." There are other things such as the fine Holbeinesque "Portrait de Jeune Femme" (1890), by Degas . . . but this must suffice.

THE DRAMATIC SOMBRENESS OF DAUMIER JUST alluded to finds full expression in the Daumier Exhibition of the Leicester Galleries, which, however, also includes the lithographic "jokes" by which he was compelled to make his living, and many of these have technical qualities which are still unsurpassed. It is impossible to enter into the details of this exhibition. Suffice it to say that it contains several of his best, such as "Les Blanchisseuses," the "Tête de Sonneur," and the "Abreuvoir," so dramatic that its title was misinterpreted by one of my fellow "spectators" as "l'abbattoir."

AT THE REMBRANDT GALLERY (5, VIGO STREET) there was a delightful exhibition of drawings by Constable, in which especially some unusual drawings of shipping showed affinities with the manner of the younger Van de Velde. There was, however, one wash drawing in Indian ink called "An Open Gate" which held me for a long while. Contemplating this lovely study of

tone in sunlight and of a very early date—1801—made me wonder why Constable never developed his technique in the direction of the qualities of this drawing which is so essentially in keeping with his outlook. Instead he drew with a point, and he painted not in sweeping generous *spaceshapes* but in a kind of irritable slab-dash staccato. How easily might he not have got what he aimed at if he had followed up the direction of this little sketch.

MR. MUIRHEAD BONE IS A VIRTUOSO AMONGST draughtsmen as the exhibition of his drawings at Colnaghi's once more confirmed. I confess, however, that this exhibition as a whole disappointed one. Full of masterly craftsmanship, as it was, one felt—or I felt—that there was often much ado about comparatively little, many lines where the wash alone should have sufficed, or an overloading of drawing with gloomy colour. Nevertheless, such things as the *crowds* in the slight sketch called "The Market, Orriedo," or the "Winter Moonlight" and "The Roman Aqueduct" kindled the early admiration one had for his genius as displayed in "The Demolition of the Grand Staircase, St. James's Hall, 1905."

WILLIAM ETTY WAS CONDEMNED BY THE PUBLIC and the critics of his time in terms which no artist of to-day would endure. He was accused of having produced "unpardonable abominations." Well, that, of course, was nonsense, but such an exhibition of his nudes and other paintings at the Adams Gallery (2, Pall Mall Place) shews only too clearly that he was, it seems, constitutionally unable to paint a *nude* other than resplendently naked, and thus could never climb to a higher level.



ATELIER D'ARTISTE
(Leicester Galleries)

By JAMES ENSOR

THE JAMES ENSOR EXHIBITION AT THE LEICESTER GALLERIES

I should not be surprised if an exhibition, which at the time of going to press was unfortunately not yet open and which therefore I could not judge as a whole, has come as a revelation to the English public. This is the first exhibition in England of a famous Belgian painter, who until recently was an Englishman, but has just become a Belgian baron: James Ensor to wit. James Ensor, acclaimed by a French author as a "coloriste raffiné, visionnaire à la Bruegel, le maître plus illustre de l'art belge contemporain," has in fact been hailed by the Germans as one of the many fathers of Expressionism, and since there are elements in his art which relate at least some of his work to Odilon Redon, he is now also regarded as a forerunner of Surrealism. Ensor is in his seventy-seventh year—and by this token we may judge how old the modernest modern art is in its sources.

Leaving all such comparisons and investigations on one side, Ensor's art presents as it were a delicate fabric with two very different façades which only occasionally betray vestiges of one another commingled. He is an impressionist with a difference; light and airy in his

touch, giving his forms little solidity, his atmospheric colour is more often of his own invention than in strict accordance with nature. So far, he is nevertheless a naturalistic painter. His other side is represented by his pre-occupation with almost frightening not to say hellish visions; hence the French writer's allusion to Brueghel. At times his mind seems to perambulate strange countries of the mind, realms inhabited by masks—by *persons* in the strictest original sense of the word. Not being a Freudian myself, I am unable to give his *complexes* in this respect their proper name, but I have no doubt they *mean* something, and it is on this account that our *intelligentsia* will be greatly attracted by the art of this very strange artist. For those, however, who do not like to delve into the regions of the subconscious there is always the other side of Ensor's genius which demands from the spectator no more than a sensibility to light and colour and airy rhythms. If Ensor is remarkable in his paintings he is equally so in his etchings, where the same duality of inspiration, if that be the right word, is discernible.

He has great honour in his adopted country.

The illustration which appears on page 53 is from the F. A. Stewart Exhibition at Messrs. Vicar's, which was referred to in our last number



LA MADONE

(Leicester Galleries)

By JAMES ENSOR

ROUND THE GALLERIES

POLISH ART AT THE VICTORIA AND ALBERT MUSEUM

It is all to the good that our knowledge of the art of other countries should be extended by such exhibitions as that of "Polish Art," held in Room 74 of the Victoria and Albert Museum. It is confined, except for a few modern textiles of a national character but not very great interest, to prints, and amongst these woodcuts and wood engravings predominate. The prints are, as it were, preceded by fourteen which the catalogue calls "old folk-woodcuts." According to preface to the catalogue they date from the XVIIIth century, and in part remind one of the earliest German woodcuts of the XVth century. Their merit varies, but such a one as the "Madonna of Okulice" is really lovely and even lovelier than the bigger "Madonna of Loreto," which latter is a lavishly ornamented design. In both cases it is the simple but effective colouring which contributes to the success, whilst the "Christ Carrying the Cross" and the "St. George (II)," are admirable compositions in black and white. In both cases the unsophisticated artists have had the excellent notion of keeping the design together by strongly emphasised diagonals formed in one print by the Cross, in the other by the lance.

Although the modern prints include some which are obviously national in subject matter, the majority belong to international conceptions of art and craftsmanship. The proportion of successful and attractive prints is very high. For example, M. K. Szrednicki contributes two excellent lithographs in colour called "Winds" and "Fishes," a yachting subject and a still-life, the latter particularly sound and harmonious. Mr. Wyczolowski's studies of trees on an heroic scale as well as the large, bold head of the portrait of F. Jasienski, are impressive lithographs in black and white. Mesdames Wasowicz-Sopockowa, Wanda Te'akowska, Janina Konarska, and Bogna Krasnodebska-Gardowska all exhibit coloured woodcuts of very great charm. Mademoiselle Gorynska, well known in this country, also shows three admirable prints. The late Wladyslaw Skoczylas, who was the leader of the modern woodcut movement in Poland, is well represented, but also not unknown in this country. Impressive, too, and in a Blake-like spirit, is M. Stefan Mrozewski's "Last Judgment." Profound admiration for the meticulous accuracy of the reproductive line engraving after Burne-Jones's "Mirror of Venus," by the late F. S. Jasinski, is tempered by the reflection that photography can now achieve the same ends with incomparably less trouble.

MISS KATHERINE CAMERON, WHO HELD AN EXHIBITION of recent water colours at Barbizon House, excels in those flower paintings which, on account of their accuracy, might almost be regarded as botanical studies were it not for their aesthetically satisfying arrangement; "Thistle-down," "Thistle and Butterfly" and "Seven Birds" may be cited as examples. In her landscapes she reminds one too much of her famous brother.

FOR SOME REASON WHICH I HAVE NOT BEEN ABLE quite to fathom, Mr. William Nicholson's exhibition of paintings at the Leicester Galleries struck me as a little "thin." Perhaps it is that he deliberately sets himself difficult problems, such as painting a white mill against a white sky, as in the picture "The Mill," or that he altogether relies little on the effects of silhouetted

or massive forms. But in all his work he remains the master of paint who speaks through his handling of pigment, through his *touch*. The skyless "Spring in Segovia," the "Refugio," the "Guadarrama," and the "Trefusis Point" may be singled out as representative landscapes, whilst "Cyclamen" and "Stocks" are admirable examples of his powers as a flower painter and colourist.

AT THE PALSER GALLERY THERE WAS AGAIN TO BE SEEN a most charming exhibition of "English Water Colour Drawings of the XVIIIth, XIXth and XXth Centuries." I don't quite know where the last-named century comes in unless H. H. Brabazon and William Callow, who died as very old men before the first decade of this period had expired, are reckoned as contemporaries and the solitary example of D. Y. Cameron and the two of the late A. W. Rich have been put in to justify the title. At all events, it is the Early English watercolourists, including a long series of drawings by David Cox, on which the interest is centred. Especially notable was Cotman's grey monochrome "Street Scene," Peter de Wint's "Country Road," with impressive trees, shadows and sky, Edward Dayes' "Dunfermline Abbey," two interesting examples of the Norwich painter, Thomas Lound, a technically unusual "River Scene with Figures" by William Payne, and several exceptionally good examples in the Cox series.

EXHIBITION OF ANTIQUE FURNITURE AND SILVER AT MESSRS MALLETT'S

I wish more antique dealers would follow Messrs. Mallett's example and hold periodical exhibitions of their most interesting acquisitions. I am sure most collectors prefer to have their attention drawn to a specific "show," for very nearly the same reasons as writers like myself do. Exhibitions somehow convey



CHARLES II TANKARD ENGRAVED IN CHINESE TASTE.
London Hall Mark 1683

the idea to the spectator that the exhibits must be of special interest or the exhibitor would not draw special attention to them. There enters, therefore, an element of curiosity which to those who can afford it is already an incentive or stimulus to purchase. At all events Messrs. Mallett's "Exhibition of Antique Furniture," in which the pieces are so displayed that they can be individually inspected and enjoyed, seemed to me eminently worth while.

Amongst things I noted with special pleasure was a set of eight "Chinese" Chippendale chairs, one of which is here illustrated. Their simple yet delicate design and the wonderful precision of finish show them to be the work not only of a master designer, but also of a master craftsman. Equally fine design and workmanship can be admired in a pair of William and Mary walnut chairs of elegant shape, and with delicate strap-work and foliage carving. A totally different "mood" is evident in a tambour bureau with coloured inlay of flowers, more in the French than in the English taste. We are again transported into a different world by an oak coffer, dating from the early XVth century, with a front panel elaborately carved with flamboyant Gothic tracery.

A great deal of pleasure in this exhibition is derived, however, also from a source which is not purely æsthetic. There is, for example, a needlework casket signed and dated R.S., 1668. R.S. was a Miss Rebecca Stainer, who is seen in a contemporary pen-and-ink drawing sitting in a chair proudly admiring her own masterpiece. The silver exhibits include the tankard engraved in the Chinese taste, which we here likewise reproduce.

Worcester, Chelsea, and Chinese porcelain medals and tokens (of great interest) also form part of the exhibition, and not the least fascinating exhibits is a collection of some thirty door and cabinet keys exquisitely pierced and chiselled with coronets, cyphers and other decorative motives.

OUR COLOUR PLATES

Our Frontispiece: Vase, Celadon Ware is referred to in the article which it faces.

Our colour plates of paintings by two celebrated French portraitists afford interesting material for comparisons in respect of the changes both in taste and in craftsmanship. The first one is after a picture by Jean Baptiste Perronneau (1715-1783), representing an Englishman, General Sir Joseph Yorke, K.B., afterwards Baron Dover. How, exactly, the French artist came to paint this sitter we have not been able to ascertain. Perronneau, who is better known as a pastellist, and in this respect only second to his slightly older contemporary Quentin de la Tour (1704-1788), is of the *ancien régime*, and stands in relation to his rival somewhat as Gainsborough to Hogarth, at least, in the sense that Perronneau and Gainsborough are the more feminine in their touch. This characteristic is more evident in Perronneau's pastels than in this oil painting, and in his pastels he is also seen as a better colourist than Latour, who was remarkable as an unflinching "actualist," if one may so describe an artist who is more concerned with accuracy than with beauty of design. Perronneau's portrait of Sir Joseph Yorke—who, incidentally, was an uncle of the 3rd Earl of Hardwicke, who was painted by Romney as a

boy—is unquestionably a brilliant and pleasing performance instinct with XVIIIth century elegance.

Ingres's portrait of Madame Moitessier is a very different matter. Jean Auguste-Dominique Ingres (1780-1867) was not by any reasonable standards a *painter* at all. His motto, "Une chose bien dessinée est toujours assez bien peinte," sums him up as a *draughtsman* who had no *feeling* at all for paint. If his "Madame Moitessier" attracts us, nevertheless it is mainly owing to the fact that the lady is a "fine woman," and to the fortuitous circumstance that she wore a dress of pleasant hues. Ingres was many years painting this picture—off and on—and the design is evidence of much careful *thought* in respect of arrangement but, coming late in his life and at a time when Daguerre's invention had shown how completely photography could efface what he called "un abus de l'exécution," namely, the *touch* of the brush, it is less interesting as a work of art than his earlier portraits, such as the Madame Rivière or the Madame de Senonnes. Thus the appreciation of this picture will solely depend on the spectator's own feeling: if he admires a touch of sensibility its technique will jar on him—most conspicuously, perhaps, in the treatment of the mirror frames, the hands and the quite unconvincing reflections of the head and hand. If he appreciates the intellectual qualities of the design he will be satisfied. As we cannot possess the unforgettable Monsieur Bertin which belongs to the Louvre, and which is probably his best achievement as a portraitist, we are to be congratulated on having at least acquired his second best.



CHIPPENDALE CHAIR
One of a set of eight

Circa 1665

ART NEWS AND NOTES



THE V. W. H. (CRICKLADE) FROM A FIND IN RANBURY RINGS

By F. A. STEWART

NEWS AND COMMENTS

AT THE NEW BURLINGTON GALLERIES THERE IS A "Surréaliste" exhibition, much advertised and intended to be much discussed. We—the editorial we—have not yet had time to see it. But meanwhile we have received as a kind of preliminary blast, a brochure called "What is Surréalisme?" by Monsieur André Breton, the leader of the movement. It is published by Messrs. Faber and Faber.

By chance, the first sentence we happened upon in this brochure was the last sentence of a footnote on page 22 which read, "God, whom one does not describe, is a swine."

We are not amused; but, frankly, we are now completely prejudiced against this type of "Leader."

IN A PAPER RECENTLY READ BEFORE THE ROYAL SOCIETY OF ARTS Mr. Philip de László, M.V.O., opined: "With a feeling of distress I say it—now, at the end of the many thousands of years through which civilization has progressed, the degradation of Art has been reserved for our time;" and also: "Art from its earliest beginnings has concerned itself primarily with the representation of nature." Primarily? With symbols of nature perhaps, but certainly not primarily with representation. Artists of Mr. de László's particular calibre and extremely efficient technique seem to have no conception how "abstract" all art, even their own, is at bottom. We are therefore also prejudiced against this type of "Leader"—and there's the rub!

ON JUNE 9TH OF THIS YEAR WERE OPENED THE NEW Henderson's Galleries and the John Charrington Print-Room—two recent extensions of the Fitzwilliam Museum, Cambridge. The extensions consist of four galleries about 60 ft. long, a wide and a narrow gallery on each of the two floors, with storerooms beneath; they include a picture gallery, the Riches Bequest Gallery, the John Charrington Print-Room, the Armour Gallery and the Mediæval Room.

OUR READERS WILL BE INTERESTED IN OUR NEW feature, "Notes from New York." These will be contributed regularly by Mr. James W. Lane. Mr. Lane is

an A.M. (Harvard) and an A.B. (Yale), and the art critic for the New York *Parnassus*. He is a lecturer on art, and his critical articles on painters and trends in the art world have appeared in many of the most prominent American papers and periodicals. Like his confrère in Paris, he will in his notes cover the whole ground of the art world according to the events of the greatest topical interest and importance.

THE DIRECTOR OF THE NATIONAL GALLERY OF Scotland informs us that Messrs. Agnew have presented to that gallery a pencil study by Degas for the portrait of Diego Martelli, the painting of which is already in its possession.

THERE HAS RECENTLY BEEN INAUGURATED IN LONDON an institution for the study of Persian art, under the title of "The Iran Society." Its president is Lord Lamington.

THE PARKER GALLERY, ESTABLISHED IN THE DAYS WHEN Bartolozzi engraved their trade cards, that is to say, in the middle of the XVIIIth century, have just moved from Berkeley Square into more convenient premises at 2, Albemarle Street, adjoining Piccadilly. One of the most striking pictures in their new habitat is, by the by, a dramatic representation of the Battle of Trafalgar, by M. de Louthembourg, a picture of nearly as great æsthetical as of historical interest.

MESSRS. WILDENSTEIN & CO., WHOSE GALLERIES NEAR Grosvenor Square were a little out of the way, have now moved to 147, New Bond Street, into more convenient premises, where they will shortly open an exhibition entitled: "The Collection of a Collector." The pictures which it will include are of the modern French School.

CORRECTION

The Note on Rowlandson in our last number was not written by Faust, to whom the printer attributed it, but by the Editor. Possibly, however, Mephistopheles had a hand in this affair.

ANTIQUE DEALERS

ANNUAL GENERAL MEETING AND BANQUET OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION

The meeting, as from the foundation of the Association, was held by kind permission of Messrs. Robinson, Fisher & Harding, at Willis's Rooms, King Street, St. James's, on May 20th, the President, Mr. Cecil F. Turner, presiding. The following officers were elected for the coming year: Mr. Lionel Levi, President; Messrs. Arthur F. Hill, J. Bernard Perret and Frederick Anderson, Vice-Presidents; Mr. Leonard Knight, Treasurer; Mr. Leslie Perkins, Honorary Auditor; and the following new member of the Council, Mr. Hubert Gould. The meeting was well attended, and a special vote of thanks was passed for the way in which the President had acted during his year of office.

The fifteenth annual banquet (the President, Mr. Cecil F. Turner, presiding) took place on Thursday, May 21st, at Grosvenor House, the attendance being nearly a record. Mr. Sydney B. Burney, C.B.E., in proposing the toast of the guests, said what pleasure it gave members to entertain so many old friends, in particular Lord Greville, Mr. Alister MacDonald, Sir Eric MacLagan, Sir Robert Witt and Mr. Geoffrey Harmsworth; also how fortunate it was that Mr. J. P. Van Goidsenhoven, President of the Belgium Antique Dealers' Association, was able to be present. He also stated that it is said that the antique business has suffered from the result of modern design, which may be so, but in his opinion it is only a temporary matter, and one that will adjust itself.

Lord Greville, in thanking Mr. Burney for his speech, said that he accepted the invitation with alacrity and pleasure, but before realising that he would have to speak. He wished to draw the attention of the guests to some of the activities of the Association, one of the greatest being the educational point of view, also the enormous amount of happiness the Association gives to the people of this country in that anyone is at liberty to walk into any of the private galleries, look at the articles of vertu assembled there, have a pleasant half-hour's chat with the courteous gentleman who meets you there, learning and discussing matters and the latest news, and then walk out, having spent no money, but having had a most enjoyable half-hour.

Then followed a speech by Mr. Alister MacDonald, who, in expressing his pleasure at being there, said that this pleasure he partly owed to the fact that a certain member of his family was indisposed. He said he had told his father he was coming, and Mr. Ramsay MacDonald had wished him to say that he would have liked to have come, too, because it would have been to him a most pleasant evening. Mr. Alister MacDonald insisted that there should be no antagonism between the antique dealers and the modern if the Association and the moderns were doing their jobs properly. Modernism, he said, although most of those who practise it would not admit it, looks to the dealers in antiques to help them put into art forms the materials of to-day in the same form of spirit as the people of old put their particular materials into art forms, and,

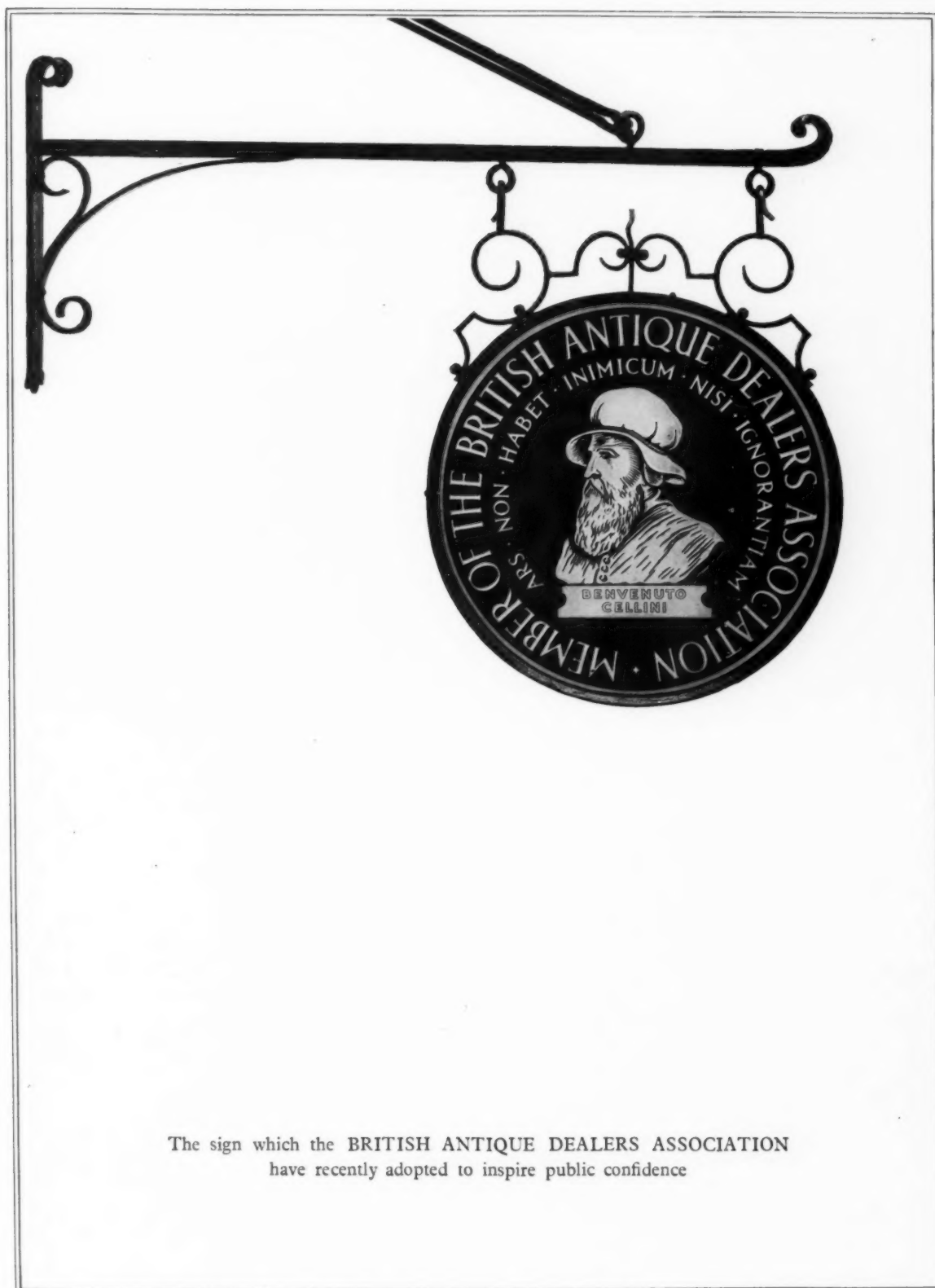
therefore, the dealers in antiques should not get the impression that they belonged to a world of the past, but to a world of the present because they were handing down to those coming after them a heritage, so that those coming on could catch something of the spirit the dealers were keeping alive, so that their spirits might be bucked by the warmth which is behind the articles they deal in.

The President then presented to Mr. Frank Partridge, the donor, the Frank Partridge Challenge Cup, also a replica presented by the Golfing Society for his having also won the cup last year.

Mr. Livingstone Baily, the Honorary Secretary, presented to the President on behalf of the Association an Illuminated Address, adding that it was his rather sad privilege to also present Mr. Cecil F. Turner with the Past-President's Medal on behalf of Mrs. Parsons, widow of Past-President Frederick Parsons, who had presented all the medals of the Association.

Mr. Geoffrey Harmsworth, in proposing the toast of "The Association," coupled with the name of Mr. Cecil F. Turner, President, remarked that although his spiritual home, as his name suggested, was in Fleet Street, he considered he could claim many more years spent in the intimate company of antiques and works of art than many present, adding that, as many knew, his father, Sir Leicester Harmsworth, was a great collector and supporter of the arts, and the first twenty-one years of his life, at any rate, was spent in an atmosphere which was very closely akin to that of an antique dealer's showroom. Mr. Harmsworth continued that, in his opinion, it was a mistake to consider the antique trade as a luxury one, as he failed to consider it a luxury to be able to appreciate and possess the artistic and the beautiful, and that although we lived in flats that resembled orange-boxes placed one on top of another, and tolerated ugliness in a dozen different forms every day of our lives, we could be pleased at the enormous response there had been to the exhibitions held at Burlington House, also the Antique Dealers' Fair at Grosvenor House, which increased in popularity every year. In asking the company to rise and drink to the toast, he added that in his opinion the reason why London was always recognised as the centre of the world's art and antique business was because buyers from abroad realise that in London and the provincial towns of England they can be sure of getting a square deal.

The President, in his reply, wished first of all to pay a tribute and express his sincere appreciation to all the members of the Association who had so loyally supported him during his year of office, adding that he appreciated Mr. Geoffrey Harmsworth having made it so clear in his speech that the members of the Association were all such very good fellows, with which he quite agreed, as they had obviously estimated their value at too low a figure, probably from force of habit, because it was well known that they under-estimated the value



The sign which the BRITISH ANTIQUE DEALERS ASSOCIATION
have recently adopted to inspire public confidence

ANTIQUE DEALERS

of their goods when quoting prices to prospective clients. Mr. Turner continued, that this appreciation was particularly gratifying because in the past antique dealers had often been viewed with suspicion, but that, of course, was before the Association was founded. Mr. Turner went on to say that during the worst years of the slump he had often heard, and doubtless many there also had heard, that the antique trade was finished, but although this may have appeared so to some, especially when considering the perpetual striving of mankind for the new and original, those who expressed these views lost sight of one important fact, namely, that neither progress nor that which is modern can ever eradicate the love of humanity for the old and the beautiful, the restfulness and the romance that go hand in hand with the works of the past. Mr. Turner agreed with Mr. Alister MacDonald that it was within the power and capacity of present-day craftsmen to produce beautiful works of art, but to do so two essential things were necessary: the first is time, and the second that people should begin to realise that cheapness never gets anyone anywhere, and that in order to secure and possess anything worth having one should be prepared to pay a reasonable price. Mr. Turner considered that the peoples of the future may look back to the spacious dignity and culture of the past centuries and strive to capture some of the charm and repose that existed in those days by purchasing antiquities, and also by buying some of the finest acquisitions of modern art.

At the close of the proceedings, which included an excellent musical programme by Miss Joan Coxon and Mr. Walter Glynn, of B.B.C. fame, the evening was continued to a late hour in the ballroom. The following members and friends, in addition to those mentioned were present:—Mrs. Abel, Mr. M. A. Adams-Acton, Mr. and Mrs. John Agelasto, Mr. and Mrs. F. E. Anderson, Mr. F. Arthur, Mr. and Mrs. F. W. Bagshawe, Miss Elizabeth Bailly, Miss Marjorie Bailly, Mrs. Livingstone Bailly, Mr. B. Barnett, Mr. C. Bateman, Miss G. Bateman, Mr. Edward H. Benjamin, Mr. Bennett, Miss Benson, Mr. S. F. Benson, Mr. Harold V. Benzimra, Miss Berg, Mr. and Mrs. Philip Blairman, Mr. Edgar E. Bluet, Miss Betty Bradfield, Miss L. Browne, Mr. J. H. Burden, Miss Phillis Burney, Mr. and Mrs. C. Carr, Mr. A. C. R. Carter, Mr. and Mrs. E. J. Chapman, Mr. and Mrs. Check, Mr. and Mrs. C. A. Christy, Miss Christy, Mr. and Mrs. J. Cosman Citron, Mr. Jack Clifford, Miss Joan Clifford, Mr. and Mrs. H. Clifford-Smith, Mr. and Mrs. H. C. Cohen, Mr. J. R. Cookson, Professor W. H. Crowle-Smith, Mr. Samuel Dargrave, Mr.

H. V. Davidson, Mr. and Mrs. Reginald Davis, Mr. and Mrs. Delapena, Madam K. Delomosne, Mr. and Mrs. G. E. Mann Dyson, Mr. and Mrs. W. E. Edgar, Mr. B. Erskine, Miss Helen Fawcett, Mr. and Mrs. Finn, Mr. Harry Freeman, Mr. and Mrs. Herbert Furst, Mr. G. Peter Gosling, Mr. W. A. Gosling, Mr. C. G. Grey, Mr. and Mrs. Danton Guerauld, Mr. and Mrs. Moss Harris, Mr. and Mrs. Sidney S. Harris, Mr. Geoffrey Hedley, Miss Patience Henn-Collins, Mr. G. D. Hobson, M.V.O., Mr. and Mrs. Charles W. Holmes, Commander G. E. P. How, Miss Howes, Mrs. Howson, Mr. and Mrs. W. E. Hunt, Miss Humberstone, Mr. Fred Hurst, Mr. E. R. Hyatt, Mr. and Mrs. Ralph Hyman, Mr. W. Gerald Kerin, Mr. F. E. L. Kern, Mr. R. A. Kern, Mr. and Mrs. B. Kerry, Mr. and Mrs. Leonard Knight, Mr. and Mrs. H. Landsberg, Mr. and Mrs. C. Lane-Roberts, Mr. and Mrs. R. A. Lee, Mr. Harold L. Leger, Mr. and Mrs. E. G. Lehmann, Mr. and Mrs. Reginald Leon, Miss Lever, Mr. and Mrs. Lionel J. Levi, Mr. Alec G. Lewis, Mr. Alex. Lewis, jun., Miss Betty Lindsay, Mr. and Mrs. James Lipscombe, Mr. and Mrs. Ronald F. Lock, Mr. M. A. Lorie, Mr. and Mrs. M. J. Lorie, Miss E. M. Lowes, Mr. Thomas Lumley, Sir Eric MacLagan, C.B.E., F.S.A., Lady MacLagan, Mr. Francis Mallett, Miss Manasseh, Miss M. E. Marshall, Miss P. Marshall, Sir Alec Martin, Mr. Terence McKenna, Mrs. Michael, Mr. Cleveland Morgan, Mr. Sydney L. Moss, Mr. and Mrs. Bertie Neale, Mr. Martin S. Norton, Mr. Richard M. Norton, Mr. and Mrs. S. H. Owen, Mrs. Sydney Page, Captain Harry Parker, F.R.G.S., F.R.Hist.S., Mrs. Harry Parker, Miss Parker, Mr. and Mrs. Frank Partridge, Mr. and Mrs. J. Bernard Perret, Mr. and Mrs. A. L. Podd, Mr. and Mrs. W. Drummond Popley, Mr. Stanley Rae, Mrs. Reid, Mr. and Mrs. W. R. Roberts, Mr. Laurence Robinson, Mr. D. R. Rollo, Mr. and Mrs. R. Ross, Mr. and Mrs. W. Shelton, Mr. W. R. Simmons, Mr. F. Tristram Smith, Mr. Peter Sparks, Arthur C. Stair, Mr. and Mrs. Frank Stoner, Mr. and Mrs. Malcolm Stoner, Mr. and Mrs. Ralph Stoner, Mr. Frank Surgey, Mrs. J. Rochelle Thomas, *The Times*, Mrs. Cecil F. Turner, Miss Ruth Turner, Mr. van Goidsenhoven, J.P., Mrs. van Koert, Mr. Richard I. Vick, Major F. W. Warre, O.B.E., M.C., Mr. E. A. Watkins, Mr. A. Victor Watson, Mr. Edward Wenham, Mr. and Mrs. F. B. Whitehall, Mr. D. T. Williams, Mr. Temple Williams, Sir Robert Witt, C.B.E., F.S.A., Mr. A. F. Wolsey, B.Sc., Mr. and Mrs. S. W. Wolsey, Mr. and Mrs. E. B. Woollett, Mr. and Mrs. Leonard Wyburd.

THE THIRD ANTIQUE DEALERS' FAIR AND EXHIBITION will be held at Grosvenor House, Park Lane, from September 25th to October 16th. It will again be made a governing condition of the Fair that all exhibits shall be guaranteed to have been made prior to 1830. They will cover the widest range from famous collectors' pieces to the "small man's bargains" at a few shillings.

ON THE PLATE PRECEDING THIS PAGE WE PUBLISH A reproduction of the new sign of the Antique Dealers'

Association, which members will display as a guarantee of *bona fides*. We hope it will have the desired effect, for in the antique trade, if anywhere, *bona fides* is the first principle of the deal.

BUT WERE THEY QUITE WELL ADVISED CHOOSING Benvenuto Cellini as their "patron saint." He certainly made delicious things which are now treasured antiques; but he also made things which were not what they purported to be—namely, "antiques."

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE : PORCELAIN & POTTERY
SILVER · OBJETS D'ART



STUDY OF TREES AELBERT CUYP (1620-1691)
Henry Oppenheimer Collection to be sold by Messrs. Christie in July

THE OPPENHEIMER COLLECTION

For over thirty years the name of Henry Oppenheimer has figured among the contributors to almost every exhibition of works of art in London, and for the greater part of that time his house was the rendezvous for all the museum directors and art authorities of distinction who have visited this country. Born in Washington, Henry Oppenheimer was too modest to claim any profound specialist knowledge, but he had a passion for beautiful things, and success attained by his financial ability enabled him at the beginning of the XIXth century to start his now famous collection. Beginning with engravings, small Greek and Egyptian antiquities, Renaissance jewellery, enamels, works in metal, ivories and majolica, he was guided by the many friends he made at the Burlington Fine Arts Club and elsewhere until his house at Southwick Crescent could hardly contain his treasures. It is with mixed feelings that one sees such a wonderful collection, the results of long years of patience broken up, but it is only by such dispersals that our art galleries and museums are enriched, and private collectors have the delight of owning a long-desired work of art.

Messrs. CHRISTIE, MANSON & WOODS, who are selling the whole collection will commence with the famous collection of drawings by old masters to be sold on July 10th, 13th and 14th, and C. J. Holmes, Esq., in his fine introduction to the magnificent catalogue, says that he thinks no existing private collector possessed so rich an aggregate of drawings by the Italian masters, and in drawings by the masters of France, Germany and the Netherlands Henry Oppenheimer had no rival in this country. Owing to the proportion of works by early masters his collection possessed the rare merit of illustrating the growth of art in Europe from the early Renaissance to the present day, and had it been transferred en bloc to some city or institution would, by itself, have formed a ready-made Department of Prints and Drawings.



ITALIAN MAJOLICA DISHES
From the Henry Oppenheimer Collection to be sold by Messrs. Christie in July.

On July 15th, 16th and 17th the highly important collection of Mediaeval and Renaissance works of art, and as C. J. Holmes, Esq., says in his introduction it is impossible to speak of the sculpture, enamels, jewellery and antiquities in detail, and everyone will have or will find his own favourites.

On July 22nd and 23rd they are selling the collection of Egyptian, Greek and Roman antiquities, cameos and intaglios, and here again it must be left to the individual collector to choose the object most desired from the unique collection offered.

On July 20th and 21st will be sold the collection of engravings, etchings, early English mezzotints and water-colour drawings, and this will conclude the dispersal of that famous collection, from then on to be known as a complete collection no more.

GLASS

On July 3rd Messrs. SOTHEBY & Co. are selling valuable old English and foreign glass, which includes a very rare deceptive cordial glass with massive trumpet bowl, resting on three graduated collars above a swelling knopped air-twist stem, and terminating in a domed and folded foot; no other glass of this particularly rare type appears to be recorded; a champagne glass with cup bowl on a tall inverted Silesian stem between collars; a pair of comfit glasses with double ogee bowls and deep crenellated rims; a Jacobite wine glass (Grant R. Francis illustrates an almost similar butterfly glass, an emblem of hope



PENDANTS FROM THE HENRY OPPENHEIMER COLLECTION

To be sold by Messrs. Christie in July

for the return of the soul of the Jacobite movement, on Pl. 69, No. 378); a Jacobite bowl with contracted lip; a similar bowl illustrated in *Apollo*, January, 1926, Fig. 7c (cf. p. 22) was sold at SOTHEBY'S in the first portion of the Kirby Manson Sale, lot 165, March 7th, 1929; and a superb Venetian enamelled goblet mounted in silver gilt, 10½ in. high. diameter of bowl 5½ in., circa 1500 (see illustration), the shape is almost identical with the Kopidnansky goblet in the Dresden Museum, dated 1511.

OLD ENGLISH FURNITURE AND AN IMPORTANT PANEL OF TAPESTRY

On the same day Messrs. SOTHEBY & Co. are selling some fine English furniture, including a George I walnut wall mirror; a fine XVIIIth-century mahogany commode from the collection of the late Sir George Holford, of Dorchester House; a fine and large set of ten William and Mary walnut chairs (see illustration); and a very beautiful late XVth-century Brussels tapestry panel, woven in the foreground with a scene of hostages and captives being brought before a king who stands surrounded

ART IN THE SALEROOM

by his generals, the background with spirited scenes of armies and individuals in combat—mounted and on foot—the whole enclosed by a typical border, the upper part with swags of fruit, flowers and birds, the sides with landscapes and different animals, the lower with Neptune, attendants and different fish, the selvidge with the Brussels mark and weaver's monogram, 16 ft. 10 in. wide, 12 ft. 4 in. high.

PAINTINGS AND WATER-COLOURS

Following, no doubt, upon the success of the sale of the Fauchier-Magnan Collection the celebrated collection of paintings and water-colours by Eugène Boudin, the property of Monsieur Laffon, of Paris, is to be sold by Messrs. SOTHEY & Co. on July 9th. The sale contains twenty-two works by this artist, including "Un port Norman," a harbour scene with a two-masted sailing vessel anchored in the foreground, panel 10½ in. by 8½ in.; "Les Bords de la Touque, ciel Nuageux," a view of the River Touque flowing towards the spectator from the background with various boats anchored in the foreground, and a cloudy sky with patches of blue, 14 in. by 21½ in.; and "Venise, les Palais et le Campanile," a view across the Canale di San Marco from the Island of San Giorgio Maggiore, 19½ in. by 29 in. Boudin's Venetian subjects, which are of great rarity, belong to the last few years of his life, and this particular work is mentioned by M. Arsène Alexandre in "La Renaissance," October-November, 1933, p. 182.

2, CHESTERFIELD GARDENS, MAYFAIR

The sale to be held on the premises by Messrs. KNIGHT, FRANK & RUTLEY at the above residence on July 8th will comprise an interesting William and Mary secretaire, an inlaid floral marqueterie cabinet on Charles II carved stand, a Queen Anne lacquer cabinet with twelve finely executed paintings representing scenes from the life of Our Lord, a Queen Anne walnut tallboy, a collection of XVIIth century tapestries, old English bracket clocks, and the Lord Nelson and Lady Hamilton relics, comprising the black corded silk breeches worn by Lord Nelson when resting at Merton, his lordship's silver gilt embossed snuff-box, of Spanish origin, a miniature portrait of Sir William Hamilton, a pair of black satin shoes of Lady Hamilton's, seven pairs of her gloves and mittens, the former having needlework embroidery, a book with Lady Hamilton's handwriting on the fly leaf, presenting it to her daughter Horatia, a silk bodice worn by Lady Hamilton, a scarlet riding jacket with gilt buttons having the initial H on each; and a pearl brooch and seal belonging to Lady Hamilton.



THE VIRGIN AND CHILD: A Relief. French Early XVth century

Henry Oppenheimer Collection to be sold by Messrs. Christie in July



LANDSCAPE

PETER PAUL RUBENS (1577-1640)

Henry Oppenheimer Collection to be sold by Messrs. Christie in July

THE steady improvement in the art world was particularly evident in the sale rooms during May and early June, when the numerous sales were well attended, bidding was brisk and prices very satisfactory.

POTTERY AND PORCELAIN

On Wednesday, May 6th, at Messrs. SOTHEY & Co.'s rooms the collection formed by Vernon Wethered, Esq., was sold by order of V. D. Wethered, Esq., and the Misses Wethered. The collection contained a large amount of early Chinese pottery and sculpture, including a lion in marble, 8½ in. high, 6 in. wide, T'ang dynasty, which fetched £40; a plaque, formed of six bricks carved in low relief, with two seated figures of donors on a bench with their hands folded in front of them, 27 in. high, 24 in. wide, Ming dynasty, £26. These portraits are of members of the Wang family and came from a tomb in the province of Shansi. A Kuan small dish, a Ko vase and incense burner, and a bowl, £82; an Imperial Chün Yao dish of porcellaneous ware (illustrated in the May *Apollo*), £29; an important Fukien "Blanc de Chine" seated figure of Amida Buddha in the gebon gesho attitude on a lotus padmasana, 27 in., Ming dynasty, £115; a fine double gourd vase of large size, painted in su ni p'o blue on the upper bulb with three medallions of dragons, cranes and Kuei feng ornament, Chia Ching mark, £82. A similar vase in the H. J. Oppenheim Collection is illustrated by R. L. Hobson in "The Wares of the Ming Dynasty," Pl. XXIV. A fine magnolia cup, Cheng Te, Ming dynasty, £24; a very rare Ming stem cup, decorated on a white ground with three fishes in underglaze red (hsien Hung), the inside of the bowl marked within a double ring with a six-charated mark of Hsuan Te, to which period the stem cup belongs, £38. A similar cup in the Eumorfopoulos Collection is illustrated in colour by R. L. Hobson in "The Wares of the Ming Dynasty," Pl. III, Fig. II. At their sale on May 15th a Turkish faience plate, with a cruciform medallion design within a wave scroll border conventionalized from the Chinese pao shan hai shui of Rock of Ages border, 9½ in., and another with a radiating floral design, 10½ in., Isnik XVIth-XVIIth century, realized £23; a rare Meissen cup and saucer, by C. K. Hunger, of white porcelain gilt, with a bird in the centre and with trees and floral border, the interior of the cup with shooting and hunting scenes, and a leaf cream boat, similarly decorated, circa 1715-20, £44. A very similar cup and saucer by C. K. Hunger is illustrated in "Dresden China," by W. B. Honey, Pl. XVII, Fig. C. Hunger was Bottger's gilder before going to Vienna, Venice and other factories. At Messrs. CHRISTIE, MANSON & WOOD's rooms on May 19th a Chinese porcelain cricket cage and cover, of square form with pierced sides surmounted by a lion, enamelled with flowering plants in colours, 12½ in. high, realized £60 18s., and a pair of Chinese *famille rose* figures of cockerels, enamelled in colours, standing on brown rockwork, 13 in. high, Ch'ien Lung, £204 15s. At their sale on May 21st an English slipware dish, decorated in light and dark brown slip on a cream ground with the Royal Arms of England with trellis ornament and the name "William Talor" round the border, 17½ in. diameter, XVIIth century, fetched £44 2s.; a pair of Sevres Sceaux, painted with a frieze of honeysuckle in colours and with blue bands gilt with foliage, 9 in. wide, 1788, £22 1s.; and a pair of Chinese blue and white mandarin jars and covers, painted with numerous figures in interiors within borders of foliage and with stiff leaves on the necks, 40 in. high, K'ang Hsi, £36 15s. At Messrs.



ONE OF A SET OF
TEN WILLIAM
AND MARY WAL-
NUT CHAIRS

To be sold by Messrs.
Sotheby on July 3rd

SOTHEY'S sale on May 22nd a pair of *famille verte* dishes of saucer shape, brilliantly enamelled in the centres with symbols of the Liberal Accomplishments, within six radiating panels of flowering plants and an outer border of floral and cell diaper, 11½ in., hua mark, K'ang Hsi, fetched £45; a very rare *famille noire* teapot of hexagonal form, the sides with openwork (kuei kung) panels, K'ang Hsi, £42; a rare and interesting "Vine" dish with shaped rim, 17½ in. diameter, XVth century, £68. Zimmerman records the rare "Vine" pattern dishes in the Palace of Constantinople. A fine early Meissen travelling tea and coffee service, £82. W. B. Honey in "Dresden China" describes similar travelling and breakfast services on p. 54; see also Appendix, p. 181. A saltglaze lover group, depicting a lady and gallant seated with their arms about each other, an attractive group in good state of preservation, 4 in. high, 4½ in. wide, £56. On May 28th at the same rooms a Turkish faience dish, 17½ in., Isnik, XVth-XVIth century, realized £90; an important Turkish faience lamp, repaired, 13½ in., Isnik, XVIth century, £190; and a Chinese tomb figure of a pawing horse, with arched neck, raised off-fore and open mouth, saddled and bridled and with ornate trapping, unglazed with traces of pigment, 20 in., T'ang dynasty, £30. At Messrs. CHRISTIE, MANSON & WOOD'S sale of Chinese and Continental porcelain from the collection of the late Comtesse Cahen d'Anvers on June 11th a Meissen porcelain bust of a girl, 9½ in. high, realized £31 10s.; a pair of figures of kestrels (illustrated in the June *Apollo*), £60 18s.; a pair of Frankenthal groups of girls and youths, playing draughts and cards, 7 in. high, £40 19s.; a Sèvres dessert service, £105; a pair of sacrificial cups, 4½ in. long, K'ang Hsi, £84; a pair of figures of dogs of Fo (illustrated in the June *Apollo*), £409 10s.; a teapot and cover, 7½ in. wide, K'ang Hsi, £50; and a large vase, 24 in. high, £75 12s.

FURNITURE

At Messrs. CHRISTIE, MANSON & WOOD'S rooms on May 19th a set of six Chippendale mahogany chairs, with fluted uprights to the backs, fetched £152 5s.; a mahogany dining table, 11 ft. long, £55 13s.; and at their rooms on May 21st a pair of Louis XV encoignures, with serpentine fronts, stamped L'Hermite, M.E., realized £273; a Louis XV marquetry upright secretaire (secrétaire à atattant), by B. V. R. B., 4 ft. 5 in. high, 3 ft. 4 in. wide, £1312 10s.; an Elizabethan marquetry court cupboard, 4 ft. wide—exhibited at the Norwich Museum—£525; a James II oak table, the frieze carved with foliated lunettes, on baluster legs and square stretched, 7 ft. long, £60 18s.; a French needlework screen of four leaves, mounted with petit-point needlework finely worked in coloured silks with four pastoral scenes, each leaf 6 ft. 6 in. high by 24 in. wide, early XVIIIth century, £126; and a set of six Queen Anne walnut chairs,

£120 15s. At Messrs. SOTHEY'S galleries, on May 22nd, a Regency rosewood sofa table of good colour, with "V"-shaped flaps cross-banded with satinwood, 5 ft. 8 in. wide, fetched £38; a fine George I walnut card table, £42; a pair of Sheraton satinwood painted side tables, £110; and a fine Queen Anne, walnut cabinet of good colour, 3 ft. 7 in. wide by 6 ft. 6 in. high, £65. At Messrs. SOTHEY'S rooms on June 12th, a pair of Hepplewhite mahogany armchairs with shield-shaped backs and radiating splats, carved in the form of bay leaves, realized £46; a fine pair of Adam satinwood tripod torchère stands, each with a shaped top, 4 ft. 4 in. high, 1 ft. 4 in. wide, £120; a fine set of six Chippendale mahogany chairs, £98; a fine walnut marquetry wall mirror, £68; and a George I kneehole table, 2 ft. 6 in. wide, £46.

SILVER

At Messrs. CHRISTIE, MANSON & WOOD'S sale of fine old English silver, being a part of the Sebright heirlooms, sold by order of Sir Giles Sebright, Bart., also the property of Mrs. John Ramsay and others, on May 20th, a plain pear-shaped hot-water jug, on circular beaded foot, with beaded lip, the cover with ball finial, engraved with a coat of arms and a crest, 10½ in. high, by Edward Fennell, 1784, fetched £22 16s. (the arms are those of Hilton impaling Peyto); a circular sugar-basin, 4½ in. diameter, by William Plemmer, 1763, £19 19s.; a George I plain cylindrical dredger, 2½ in. high, by William Fleming, 1718, £60; an oval two-handled tray, with gadrooned border, the centre engraved with a coat of arms, 21½ in. long, 1807, maker's mark "W.B.," £78 10s. 6d.; a Queen Anne monteith, 10½ in. diameter, by Robert Cooper, 1706, £305 15s. 6d.; a Charles II two-handled oval wine cistern, 23 in. long, circa 1680, maker's mark "T. I.," two escallops between, probably for Thomas Issod, from Stowe House, 1848, £193 8s.; a Queen Mary tiger-ware jug, 7 in. high, 1557, maker's mark, a bird, £500 (this maker was responsible for a standing cup of the year 1653, now in the Franks' Collection in the British Museum); a pair of William III fire-dogs, 21 in. high, by Benjamin Pyne, 1697, £620; and four George II table candlesticks, 8 in. high, by Edward Féline, 1738, engraved with the arms of Crofts impaling Decker, £175. The total for this day's sale was £4,367 10s. 3d. At Messrs. SOTHEY'S rooms, on May 21st, a fine William III mug, the cylindrical body engraved with a contemporary coat of arms within a cartouche of scrolling foliage, and with moulded decoration in relief, the rim inscribed: "The gift of Tho: Mansel, to his Godson and Nephew Tho: Mansell born 3 jan 1699-1700" the handle with beaded, decorated and cut-card joint, possibly by Pierre Platel, London, 1699, £36 11s. 5d.; a William and Mary York tumbler cup, plain, by William Busfield, 1693, £16 18s. 3d.; a William III plain tankard, by Honah Kirke, London, 1697, £72 7s. 2d.; and a fine Charles II large tankard, maker's mark "I. C.," with a mullet, London, 1681, 7½ in. high, £123 1s. 9d. (there is a similar tankard by this maker belonging to the Fishmongers' Company). At Messrs. PUTTICK and



STUDY OF TWO
SHIPS. CLAUDE
GELLE called LE
LORRAIN (1600-
1682)

Henry Oppenheimer
Collection to be sold
by Messrs. Christie
in July

ART IN THE SALEROOM

SIMPSON'S sale of old English silver, on May 21st, a George III churchwarden's pipe, the bowl finely chased with masonic emblems, by Peter, Anne and William Bateman, 1799, in original tortoiseshell case, with silver mounts, inscribed William White, fetched £25; a George II cake basket, by Eliza Godfrey, 1750, £43 3s. 7d.; a George II plain oval soup tureen and cover, by George Wicks, 1742, £45 13s. 8d.; a George II epergne of Chippendale design, by Eliza Godfrey, 1760, £31 1s. 10d.; a George III tea service, by Benjamin Smith, 1813 and 1814, £38 9s. 4d.; a set of three George II plain muffineers, by Samuel Wood, 1740, £36 12s.; a George II plain circular-shaped coffee pot, by Daniel Piers, 1754, £25 10s. 4d.; a George III large circular salver, by John Crouch and Thomas Hannam, 1789, £45 16s. 10d.; a pair of Queen Anne plain octagonal taper sticks, by Edward Barnett, 1713, £45; a Charles II plain cylindrical tankard, the handle engraved with "C. I. H. E. C.," maker's mark "A. H.," a star above and a crescent below, 1679, £157 11s. 6d.; a pair of William III plain tazza, by Edward Workman, Dublin, 1700, £136 11s. 3d.; a Charles II plain cylindrical tankard with flat cover, engraved with a coat of arms and the inscription, "The gift of Mr. Phillip Winspeare to Palgrave Winspeare his Grand childe, 1691," and with chased foliage billet, by Edward Mangy, Hull, circa 1680, £258 10s.; a James I plain wine cup, maker's mark "R" over "W.," 1618, £287 10s.; a George II plain circular shaped hot-water jug, by Paul Lamerie, 1749, illustrated in Phillips A. S. Phillips' book on Paul Lamerie, £65 3s. 6d.; and a set of six George II plain circular salt cellars, probably by John Eckford, junior, 1730, £138 7s. 7d. At Messrs. CHRISTIE, MANSON & WOOD'S sale of Old English silver plate on June 10th, a pair of candelabra branches, by Philip Rundell, 1821, realised £49 5s.; a pair of sauce boats, by Edward Wakelin, 1744, £30 17s. 1d.; a cruet stand, £34 19s. 3d.; an oval two-handled tray, 26½ in. long, by John Crouch and Thomas Hannam, 1783, engraved with the arms of Thompson, £75 3s. 1d.; a tea-kettle, stand and lamp, 11½ in. high, by Richard Gurney and Thomas Cook, 1753, £48 12s. 5d.; and a Queen Anne pear-shaped caster, 8½ in. high, by Isaac Liger, 1712, £43 8s.

GLASS

On Wednesday, May 13th, Messrs. SOTHEY & Co. sold the well-known collection of Continental glass formed by the late Alexander Pirie, and English and foreign glass from other sources. A Nuremberg enamelled beaker, in the manner of Johann Schäper, 3½ in., end XVIIth century, fetched £13. Johann Schäper was the founder of the school of Grisaille painters in the middle of the XVIIth century, born at Barburg on the Elbe, he settled at Nuremberg in 1640, where he died on February 3rd, 1670; a Kunckel beaker of cylindrical form, 4½ in., XVIIth to XVIIIth century; and a tankard (krug) of massive cylindrical form, resembling the stoneware Rhenish jugs, 7 in., XVIIth to XVIIIth century, £31; a Bohemian "inserted gold" goblet

VENETIAN ENAMELLED GOBLET, MOUNTED IN SILVER-GILT

To be sold by Messrs.
Sotheby on July 3rd



and cover, 10½ in., circa 1730, £31; a fine Potsdam engraved goblet, probably by Johann Christian Bode, 8 in., circa 1730, £35; an engraved goblet, probably by Jacob Sang, 9 in., English glass, Amsterdam work, circa 1750, £26; and a stippled wine glass, by David Wolff, 6½ in., English glass, circa 1780, £50. David Wolff, eldest son of Andries and Alida Wolff, baptised August 8th, 1732, the son of a Swiss father, came to live at The Hague some time between 1736 and 1739. He married, firstly, Gerritje de Reede in 1762, and had seven children by her, whose names were recorded with their father's signature in the Records of the Orphans' Court at The Hague on February 28th, 1780. This signature is the same as that on the ten or so signed glasses, and is of great importance in verification. In 1780, Wolff married his second wife, Maria Hoogendoorn. He died poor about February 8th, 1798, and was buried "by the parish" (*pro Deo*). On June 11th, at the same rooms, was sold the well-known collection of old English glass, the property of Mrs. H. F. Thomas, and a fine wine glass, similar to one in the Wilfred Buckley collection on loan at the Victoria and Albert Museum realised £25; an Irish volunteer glass, £26; a fine enamelled wine glass, the companion to which is illustrated by Grant R. Francis in "Old English Drinking Glasses," Pl. 23, Fig. 160, £21; an ale glass enamelled in colours on the tall funnel bowl with a crowned thistle in shades of brown, yellow, green and purple, and bearing beneath it the motto of the Order of the Thistle, "Nemo me Impune Lacefit," the reverse with a white moth, on an opaque-twist stem, 7½ in., £41; it is possible that this was a Scottish regimental glass. The motto is found on coins of James VI of Scotland and James I of England, and it appeared engraved on a glass in the final portion of the Hamilton Clements Collection, Lot 130, November 6th, 1930; and a fine "Oxburgh Hall" Jacobite wine glass, the bowl finely engraved with a six-petal rose, two buds, oak leaf and the cycle club's motto "Fiat," 7 in., £50; this is one of the famous set of four glasses often described and mentioned; and a very important engraved goblet with a portrait of Charles I, in ruff and embroidered mantle, illustrated in "Old English Drinking Glasses," by Grant R. Francis, Pl. 55, Figs. 338 and 339, £160.

CONTINENTAL SALES

MESSRS. BOERNER'S sale of the E. von Gussmann collection of old engravings on May 28th was most interesting although foreign buyers did not show great interest. Very good prices were paid for Durer prints of fine, but not exceptional quality, and in conformity with the success of the November sale, several of the principal prices showed again a marked improvement on those of recent years.

PORTRAIT OF A LADY. BERNARDINO LUINI, circa 1480-5- 1532

Henry Oppenheimer
Collection to be sold
by Messrs. Christie
in July



HERALDIC ENQUIRIES

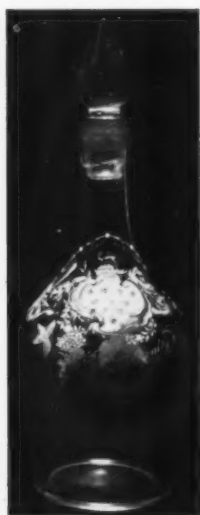
REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

C. 2. (1) ARMS ON GLASS DECANTERS, *circa* 1810.—Arms: Gules, on a pale argent, three bucks heads cabossed gules. Crest: A talbot's head erased gules, pierced through the neck with an arrow or.

These arms were confirmed in 1628 by Segar, Garter, to Thomas Parke of Wisbech, Isle of Ely, co. Cambridge.

(2) ARMS ON GLASS DECANTERS BY BEILBY OF NEWCASTLE, *circa* 1765.—Arms: Argent, ten roses gules, four, three, two and one. Crest: On a cap of maintenance a lion passant guardant or. The arms are those of Paynes, co. Northumberland, though the crest appears to be that of Howard.



C. 3. (1) ARMS ON SHEFFIELD SILVER, *circa* 1780.—Arms: Argent, on a bend sable three crescents argent, a bordure sable charged with seven estoiles or; impaling, quarterly: 1, Gules, on a bend between six crosses crosslet fitchée argent an escutcheon or charged with a demi lion rampant pierced through the mouth with an arrow, within a double tressure flory counterflory gules; 2, Gules, three lions passant guardant or, a label of three points argent; 3, Chequy or and azure; 4, Gules, a lion rampant argent.

These are the arms of Scott impaling Howard, quarterly with Brotherton, Warren and Mowbray.

(2) ARMS ON OVAL SILVER TRAY, *circa* 1792.—Arms: Quarterly azure and gules, three griffins segreant or; impaling, Argent, a chevron between three pheons sable. Crest: A griffin with wings elevated as in the Arms.

Probably intended for the arms of Nethersole impaling Archer.

(3) CREST ON SILVER SAUCER DISH, 1732.—Crest: A cat sejant with dexter paw raised.

Probably intended for the crest of Baillie of Rosehall, co. Sutherland.

C. 4. ARMS ON CHINESE PORCELAIN PLATE, KHANG HSI, *circa* 1720.—Arms: Sable on a fess embattled, counter embattled between three goats passant argent as many pellets, Mann; impaling, Gules, seven lozenges vair three, three and one, Guise. Crest: A demi dragon wings endorsed sable guttée d'eau inside of wings and talons proper.

Robert Mann of Linton, co. Kent, married Eleanor, daughter of Christopher Guise of Abbots Court, co. Gloucester, and died 12 March, 1752.



C. 5. ARMS ON XVIIITH CENTURY CARVED PANEL.—Arms: Quarterly: 1 and 4, Argent, a lion rampant sable; 2, Argent, a fess indented and in chief three mullets sable; 3, Argent, three bugle horns two and one vert stringed or; impaling, Argent, a fess and in chief two crosses bottonnée gules. Crests: 1: Out of a ducal coronet or, a saracen's head proper, wreathed about the temples argent and sable, Stapleton; 2, A forearm embowed in armour proper, garnished or, the hand grasping a laurel wreath vert, Watson.

The arms of Stapleton quartering Barrett and Foster and impaling Watson of Cumberland.

C. 6. ARMS ON SILVER TANKARD BY ELI BILTON, 1698.—Arms: Sable, a cross or between in chief a chough argent, beaked and legged gules, and a text T, and in base two crescents argent. Probably made for Jonathan Rashleigh of Menabilly, co. Cornwall; baptised 24 July, 1642; Sheriff of Cornwall and M.P. for Fowey; buried at Fowey 11 September, 1702. He married, as his second wife, Jane, daughter of Sir John Carew, of Antony, Baronet; she was buried at Fowey, 31 August, 1700.



